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Joel Shapiro



# Joel Shapiro

Exhibition Organized  
by Richard Marshall

Essay by Roberta Smith

Whitney Museum of American Art  
New York

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# Foreword

Sculpture has been a primary focus of the programs of the Whitney Museum of American Art since Gertrude Vanderbilt Whitney founded the Museum in 1930. Perhaps because she was a sculptor herself, this area of twentieth-century American art has always been emphasized by the Whitney Museum: over the years the Museum has honored many sculptors with retrospective exhibitions and in 1976 presented the landmark survey exhibition "200 Years of American Sculpture." The Museum has also assembled an extraordinary collection of twentieth-century American sculpture, through the patronage of Howard and Jean Lipman and others.

This exhibition is one of a number organized by the Museum to present to a wide audience the work of artists who have reached a point in their careers when a substantial body of work has been produced. This type of exhibition provides both the artist and the public with an opportunity to survey past achievements and reflect on possible fu-

ture directions in which the artist will develop.

Joel Shapiro's association with the Whitney Museum began in 1969, when his work was publicly shown for the first time in the exhibition "Anti-Illusion: Procedures Materials." Since then he has been included in four Annual and Biennial exhibitions, and two of his sculptures and one drawing have entered the Museum's Permanent Collection. It is gratifying that his most comprehensive exhibition to date should be presented at the Whitney Museum.

The artist has been extremely cooperative throughout this project and has devoted much time and energy to seeing it successfully completed. Richard Marshall, Associate Curator, Exhibitions, has skillfully organized the exhibition and Roberta Smith has contributed a perceptive essay to the catalogue. We extend our thanks to the many institutions and individuals whose generosity in lending to the exhibition has been outstanding.

Tom Armstrong  
Director



# Introduction

Joel Shapiro began exhibiting in the late 1960s and during the following decade emerged as one of the most significant artists of his generation. Shapiro has consistently and forcefully questioned and tested the possibilities of sculpture, and surveyed and synthesized diverse attitudes and concerns, resulting in a substantial body of work that offers insight into the process of art-making—into the artist, ourselves, and the painting and sculpture of our time. His work explores both sculptural and psychological territories. Shapiro's characteristically small-size, cast-iron or bronze objects infuse a compacted, dense, and geometrized form with allusions to familiar, charged images that trigger emotional responses. His expansion of the form and content possible in sculpture has placed him at the forefront of contemporary art in the 1970s and 1980s.

Shapiro's artistic career has been productive, varied, and provocative, and his sculpture and drawings have been exhibited extensively in museums and galleries in the United States, Europe, and Japan. The works assembled here constitute the largest and most comprehensive presentation of his work to date.

These pieces have been carefully selected to survey twelve years of Shapiro's work, and represent all phases of his exploration and expression, including a number of the large-size figurative pieces begun in the late 1970s. This sampling of works will familiarize us with Shapiro's rich vocabulary of ideas, forms, and experiences, and will serve to clarify and summarize artistic concerns of the previous decade, while signaling directions for the next decade.

I would like to extend sincere thanks to the artist for his cooperation and consideration during the preparation of the exhibition and this publication. At the Whitney Museum, I would like to express appreciation to Tom Armstrong, Director, for his interest and support of the project, and to the entire staff of the Museum for their continued support in the realization of the exhibition. In addition to the owners who have generously lent works for the exhibition and its lengthy tour, I would like to particularly thank Douglas Baxter, Paula Cooper, Sue Marlieb, Ellen Phelan, Bertha Sarmina, Roberta Smith, and Tony Tarango for valuable assistance and consideration.

Richard Marshall  
Associate Curator,  
Exhibitions



# Joel Shapiro

by Roberta Smith

It is now a little more than a decade since Joel Shapiro began to charm and provoke us with his particular brand of Post-Minimalism, of art-about-art-about-himself. In the early 1970s, Shapiro's boxy, ankle-high forms were part of a multivalent reaction to Minimalism which insinuated a new set of issues and values into contemporary art. His condensed geometric solids—the best known of which is a detail-free house monolith—helped to counter the then-current taboos against imagery, emotion and subject matter as well as the prevailing preference for outsize scale and space. Their ostensible modesty and sweetness rendered the viewer particularly susceptible to the highly ambitious interactions of space, meaning and feeling they set into play.

By now, Shapiro's zigzag career has accumulated into a group of coherent, series-like phases punctuated by aberrant atonal pieces—unusually emotional, linear works in various media which stand as one-of-a-kind loose ends until vindicated by later work in series. This career must be seen as one of the outstanding achievements of American art since 1970—and one of the most representative. These mix sound, momentarily, like dubious claims. What, after all, *was* the American art of the 1970s? Sandwiched between the market- and movement-conscious sixties and eighties—the latter still young but already heavy with a sense of change and accomplishment—the 1970s seem to be gaining the reputation as the decade which never got off the ground, an undistinguished period short on both genuine innovation and neat, packageable trends which remained, in effect, rather informed.

Actually the first two thirds of the 1970s were a time of crisis, of mourning, and of growth, during which the foundations for what has been happening in the last three or four years were slowly and painfully laid. By the early seventies, the sequential,

orchestrated flow of one school or movement into another, each more reductive than its predecessors, seemed to have reached an end point in Minimalism, an art of pure form, and its dialectical opposite, Conceptualism, an art of pure idea. There followed a period of aesthetic *laissez-faire* as exhilarating as it was confusing which, in the extremes to which art was taken, often seemed child-like and irresponsible. It seemed that art could be anything, but that it could also be nothing. Disdaintful of the traditional art object, Conceptualism in particular brought art to the brink of extinction, but, by focusing almost exclusively on subject matter, it also broke the grip of reductivism, reversing the "disappearing act" of advanced art. This new consciousness of subject matter and meaning helped emerging artists in the early and mid-1970s reassert the viability of the individual art object and also necessitated a rethinking of the division between abstraction and representation.

Through some strange confluence of timing, aesthetic ambition and psychological makeup, Shapiro's work is situated at the crossroads of the stressful changes of the 1970s. He is only one of many outstanding artists whose readings and misreadings of Minimalism resulted in such bewildering and ultimately fertile tumult. However, more than most, his art brought into the open the psychological and aesthetic dilemmas faced by many of his contemporaries: whether to work abstract or not, whether to make objects or not, whether to make art more personal or not, and whether, in the face of all these issues, to show one's insecurity about them or not. Shapiro's main strength turned out to be a kind of indecisiveness, and an uncanny ability to make something good out of not being so sure of himself.

Refusing to commit himself to any one course, Shapiro has continually vacillated between abstraction and representation,

Fig. 1 David Smith. *Cubi IV*, 1963. Stainless steel: 98" (248.9 cm) high; base, 28 $\frac{1}{2}$ "  $\times$  22 $\frac{1}{2}$ " (73.3  $\times$  58.1 cm). Milwaukee Art Museum; Gift of Mrs. Harry Lynde Bradley.



Fig. 2 Jasper Johns. *Flashlight I*, 1958. Sculp-metal over flashlight and wood, 5 $\frac{1}{2}$ "  $\times$  9 $\frac{1}{2}$ "  $\times$  3 $\frac{7}{8}$ " (13.3  $\times$  23.2  $\times$  9.8 cm). Private collection.



bringing them closer with each shift. His aformal, more autobiographical pieces are unusually child-like and often flirt with dematerialization, while his work in series reveals the more conservative "mature" sensibility of an artist immersed in and competitive with sculpture's long past. His use of small size conveys an extreme vulnerability, but at the same time an ironic cool, and has allowed him to cover a lot of ground in a short time. And while this constant motion has reinforced his restless, noncommittal posture, it has also meant that Shapiro has helped bring sculpture back from the brink of extinction, imbuing it, in the process, with a personal yet universally legible meaning. The result, as this exhibition should prove, is a development which sums up the ambivalent, starting-from-scratch mood of the 1970s and which also constitutes the most varied, loquacious career in sculpture since David Smith's (Fig. 1).

Like most artists, Shapiro moved both with and against the currents of his time. As a child-like artist par excellence in a child-like time, he was not afraid to make childhood itself—and outgrowing it—one of the main subjects of his art. But he was also a sculptor in a period when sculpture seemed cut loose from its own tradition, and a dedicated object-maker—and, thus, a conservationist—in a time distinguished by much brilliant impermanent art. Finally, he was a double agent operating between two groups of Post-Minimalists, one "official," the other "unofficial." It is this last characteristic, perhaps the ultimate expression of Shapiro's ambivalence, that has given his work such vitality and relevance from the beginning of the 1970s to the present.

In the early years of the 1970s, artists were confronted with the necessity of working out of and out from under the overbearing achievement of Minimalism. Using a new vocabulary of simplified form and industrial materials and techniques, Minimalism brought into sculpture the unified large-scale space of advanced painting and architecture; it exalted the literal and emphasized mental and physical procedures which were lucid and unemotional. Minimalism was almost as stifling as it

Fig. 3 Mel Bochner. *Theory of Sculpture #6*, 1972. Stone and chalk on floor, dimensions variable. Sonnabend Gallery, New York.

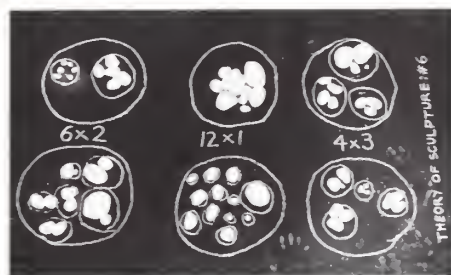


Fig. 4 Eva Hesse. *Sequel*, 1967–68. Latex, 92 units, each 2 1/2" (6.4 cm) diameter, 30" x 32" (76.2 x 81.3 cm) overall. Estate of Eva Hesse, courtesy Metro Pictures, New York.



Fig. 5 Richard Serra. *House of Cards*, 1969. Lead, 48" x 55" (121.9 x 139.7 cm) overall. Private collection.



was stimulating and reactions to it, fast and furious, were variously termed Conceptual, Performance, Process, and Body Art. Robert Pincus-Witten, who started writing art criticism in the late sixties, made the most ambitious attempt to order the proceedings, gathering these tendencies and various unassigned artists under the rubric Post-Minimalism.<sup>1</sup> He focused his attention on the work of such artists as Mel Bochner, Dorothea Rockburne, Richard Serra, Vito Acconci, and particularly Eva Hesse. But Pincus-Witten may not have extended his designation far enough. It seems to me that the entire decade of the 1970s might be labeled Post-Minimal and that, in addition to the "official" Post-Minimalists, there is a second "unofficial" group contemporary in age with the first, which must also be considered, and which includes such artists as Joe Zucker, Jennifer Bartlett, Scott Burton, and Jonathan Borofsky. Both groups contributed to the rebuilding of art that took place over the course of the 1970s, but in very different, even mutually exclusive ways.

Pincus-Witten's Post-Minimalists dealt with the impact of Minimalism within the framework of abstraction. These artists polluted the purity of Minimalism with new ideas, feelings and procedures, while still remaining pure themselves and persisting with art as a form of ever more radical problem-solving. Almost to an artist, they returned art to the realm of the handmade, relating it directly to their own bodies, gestures and emotional states; but a hypersophistication and sensitivity gave their work an otherworldly, attenuated tone. The confident, opulent materiality of Minimalism seemed almost hedonistic in comparison to the stringency with which Joseph Kosuth and Bochner (Fig. 3) treated art as a branch of philosophy, or Acconci methodically exorcised his private demons. Even when the work was more involved with formal issues, as in the case of Hesse (Fig. 4), Serra (Fig. 5), and Brice Marden, visibility was keyed down, pleasure was denied; Hesse in particular reintroduced the decidedly non-Minimalist notion of pain and suffering into art again.

There was a pervasive, somewhat depressing feeling that art was being reduced

to its various constituent properties. It is perhaps simplistic to say that Serra's work was, at times, pure gesture, that Marden's was pure feeling, or that Bochner's was pure idea, because they all possessed some of each kind of purity. Nonetheless these artists all rigorously sought to disencumber their work, to present a very few ideas or physical facts or aesthetic qualities in crystalline form, precariously propped against each other like the slabs of lead in Serra's *House of Cards*.

It was the second, late-blooming group of "unofficial" Post-Minimalists that blew the lid off things. They broke rank with abstraction and with the suffering, problem-solving attenuation of the first group. At work and often exhibiting during the early 1970s, they did not achieve much visibility until the second half of the decade, by which point they had all arrived, via one route or another, at some form of "post-abstract" or "post-Conceptual" representation.

Instead of dismantling Minimalism and taking some of its ideas to new extremes, the "unofficial" Post-Minimalists concentrated on picking up the pieces, adding lots of new ones, and putting things back together in a more complicated, accessible way. If less sophisticated and sensitive, their work reflected a more robust, worldly and inclusive acceptance of art and life. It was just as demanding, but seemed to give more, to be fun to make, to look at, and to think about. And while the first group was likely to be accused of sensory deprivation, the second group of Post-Minimalists was vulnerable to charges of frivolity and excess. They felt no qualms about making painting, sculpture or installations of an extremely elaborate, eccentric nature that stretched the traditional definitions of these media by borrowing from all avenues of art and culture.

Zucker developed a Pop-derived cottonball "process painting" of warring images on turbulent surfaces which had a deliberately cornball feeling (Fig. 6). Burton perverted the outspoken physicality of the Minimalist object into a dialogue about furniture vs. sculpture, opulence vs. severity (Fig. 7). Bartlett, covering vast expanses of wall with her enameled steel plates,

catalogued with awkward artifice and scientific thoroughness an awesome range of painting styles, subjects and media (Fig. 8). Borofsky let his dreams, barely conscious associations, and daily experiences fuel an art so stylistically diverse that it amounted to a one-artist pluralism.

Shapiro occupies the dividing line between the essentially reductivist, monastic "official" Post-Minimalists and the non-reductivist, worldly "unofficial" ones. Another artist whose work has the same borderline combination of darkness and buoyancy is Elizabeth Murray, although this has only become visible recently. And Neil Jenney has figured significantly in both camps while remaining uniquely above the fray. But no artist has clarified the dividing line—and the options available on either side—with quite the thoroughness of Shapiro, who has spent his career moving back and forth across it.

With the original Post-Minimalists, Shapiro shares a certain density of expression. As with Serra, Marden, and Hesse in particular, this density is of an actual, impacted sort: these artists seem most themselves when using some kind of austere, slightly Puritanical, monolithic form—a form that almost always is or seems to be one color or one material all the way through. Consistent with Minimalism's emphasis on unity and literalness, it has its origins in the sculpture of Jasper Johns (Fig. 2) and, further back, in the paintings of Mark Rothko. Even when he abandons this monolithic form in his aberrant linear pieces, Shapiro still remains loyal to orthodox Post-Minimalism, for these works court dematerialization and emphasize, if often somewhat melodramatically, the agony of art-making.

With the second, impure Post-Minimalists, Shapiro shares a desire to be more overtly communicative, to speak directly to the viewer's personal experience, and to exercise a total, virtuosic control over his medium and over different styles. At times he does not mind being blatantly obvious. Shapiro took the "official" Post-Minimalist monolith and made it representational, imbuing it with an easily identifiable meaning which persists even when he makes it abstract again—as he has repeatedly been wont to do. Put another way:

Fig. 6 Joe Zucker. *Amy Heves*, 1976. Acrylic, cotton, and rhexplex on canvas, 96 × 120" (243.8 × 304.8 cm). Private collection.



Fig. 7 Scott Burton. *Untitled*, 1975–77. Lacquered wood, 30 × 35 1/2 × 6.2 / 90.8 × 90.8 cm. Collection of Doris and Charles Saatchi.



Fig. 8 Jennifer Bartlett. *Rhapsody* (detail), 1975–76. Enamel on silk screen grid, bakelite enamel, and steel plate. Each unit, 12 × 12 / 30.5 × 30.5 cm. Private collection.



Shapiro filtered the “official” Post-Minimalist problem-solving approach to material, process, and procedure through his autobiography, anchoring it in the iconography of childhood without sacrificing formal invention. The latter he accomplished by adapting Minimalist geometry to his own emotional needs—which included working Minimalism’s innovations back into the safer and more fertile soil of the sculptural tradition.

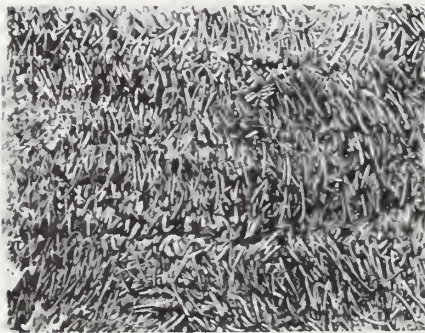
Shapiro turned the experience of being a young artist in the late sixties and early seventies into a visual narrative about his tandem discovery of himself and sculpture. Opting for clearly handmade, hand-size forms which communicated the tentativeness of private exploration, he proceeded step by step toward a complex sculptural form and toward the emotional maturity which would ensure that form’s development.

From the start, he has given himself license to indulge every aesthetic whim and private feeling in his work, including his doubts, frustrations, and an angry sense of impotence about the possibility of making art at all. With an almost infantile stubbornness, and yet a thorough discipline, he has had to try everything for himself, and—as he admits with some embarrassment—he has tried it all in public. (There is virtually no pre-exhibition early work; this is an artist who did not start to develop until he had an audience.) Shapiro started from scratch with sculpture, working from rudimentary, innately elegant treatments of material, weight, horizontality, and gesture, toward structure, space, and then image, almost as if he were working down a list. As a result of this and much more—the kinds of materials, techniques, surfaces, and spatial ideas Shapiro has routinely used seem infinite—his career adds up to an unusually vivid, if slightly miniaturized narrative about the ways, means, and meanings of sculpture. It also offers a commentary on proceedings that he is both part of and—by commenting on them so much and from so many different points of view—separate from. It may be, as Hilton Kramer has noted, that Shapiro’s art is “more a meditation on sculpture than an experience of the thing itself.”<sup>20</sup>

Fig. 9 Untitled, 1968. Dyed nylon monofilament, 50 × 40 × 5" (127.0 × 101.6 × 12.7 cm). Destroyed.



Fig. 10 Untitled, 1968. Grease and graphite on paper, 18 × 23" (45.7 × 58.4 cm). Private collection.



Between 1968 and 1972, Shapiro introduced the basic elements of his young sensibility: his penchant for neat, self-contained forms, intimate encounters, and witty domestications of contemporary issues. Aloof from, yet embroiled in current tendencies, he cast about for ideas, borrowing from and mimicking *sotto voce* Serra, Hesse, Bochner, Judd, and Andre. His initial forays into the Process Art arena were investigations of "pure" material very much in the style of the day, only a little prettier: wig-like masses of colored nylon filament stapled to the wall (Fig. 9). More than anything, these works announced that Shapiro, like many of his contemporaries, was looking for a signatory material with which to be identified. Several nylon-hair pieces were included in the Whitney's 1969 "Anti-Illusion" exhibition, his public debut, but their concern with random accumulation found far more raw and beautiful expression in Shapiro's grease drawings from the same period (Fig. 10).

Shapiro soon edged away from Process Art toward increasingly permanent work. His next presentation of pure material, while still a temporary installation, was immensely more solid, more formal—and more entertaining. The so-called "shelf piece" of 1969–70, which constituted his first one-person show (Fig. 11), consisted of slabs of dozens of unadulterated substances such as clay, glass, copper, lead, wood, and rubber, each isolated on its own little cantilevered chipboard shelf. These intimate, eye-level encounters with matter ringed the gallery, commenting on such issues as anti-form, the sculptural base, and Minimalism's preoccupations with repetition, the wall, and horizontality. (It looked somewhat as if Judd had installed Andre.) The piece also seemed to offer aid, in the form of display samples, to other beginning artists searching for some unclaimed non-art material to call their own.

In his subsequent "weight" (Fig. 11) and "forming" pieces, Shapiro sought more intimate terms with materials, investigating their differing densities and responses to manipulation. Working in clay, wood, and stone, he tried out age-old sculptural procedures and surfaces: modeling with

one, then two hands, carving, chiseling, casting. The results, casually placed or piled on the floor, are elemental repeating units, here turd-like, there potato-like, elsewhere suggestive of a Brancusi head (Figs. 12–15). In another work (Fig. 55) he delivered 200 hammer blows to each of three small pieces of forged metal (zinc, copper, and bronze), comparing their varying degrees of resistance to his carefully orchestrated fury. One of the funniest and most lovable aspects of these pieces is the way they show Shapiro seeking to preserve for posterity, and thus quietly contradict, the radical devotion to impermanence inherent in much Process Art.

Finally, Shapiro made a work which was additive, involving the joining rather than the juxtaposition of materials, and which enclosed rather than displaced space. He welded a linear open cone out of, appropriately enough, welding wire (Fig. 16). The piece has the barely there fragility characteristic of all his aberrant pieces, those diagrams for new ideas, and this one rehearses what he called his desire to “get the work up off the floor.” Simultaneously, gestures also start adding up to a meaning which transcends the merely conceptual when Shapiro shapes one of his clay balls into a bird which is then cast in bronze (Fig. 57); he also allows the random marks in his drawings to coalesce into definite shapes (Fig. 17). The lumpy, wounded bird form does not evoke animal life as much as the shape of space inside a closed fist, but it constitutes Shapiro’s first use of imagery.

This phase of didactic, often endearing, rudimentary sculpture ends with a small four-object piece which Shapiro exhibited in December 1972 in the group show “Small Series” at the Paula Cooper Gallery. Comprised of a carved basswood boat, a constructed balsa-wood coffin and bridge, and the cast-bronze bird (Fig. 18), the work presents a series of delicate, maquette-like sculptural ideas, but it signals a new consciousness of the possibilities of fusing image and process. The little pieces combine a number of sculptural procedures to signal the literal-minded, concrete metaphor that Shapiro is prone to: the bridge and boat are vehicles for movement from one place to another;

the dead-looking bird and the coffin, more sentimental and fearful, suggest the final transition which ends all change. As his work is changing, the images evoke change and enumerate different options in sculpture; with typical ambivalence, the outlook is both optimistic and pessimistic.

Of the four sculptural ideas, Shapiro pursued the bridge. He adjusted the scale, had it milled out of solid cast iron and exhibited it at the Clocktower in April 1973, where it was seen, dark, heavy and solitary, in the large, high-ceilinged upper gallery (Fig. 113). The bridge is the first piece which is completely Shapiro’s own. It pulls together his involvement with weight, material, horizontality, geometry, and meaning. With it, space is added to his list of malleable sculptural materials. Space becomes a substance to be expanded or contracted, as Shapiro begins to understand the power a small, dense form can exert over large volumes of it, and over the viewer.

The bridge is the first of Shapiro’s small-but-dangerous bomb-like forms; it simultaneously expands and contracts surrounding space, moving outward through the implications of its solid, unbudgeable weight and rough, real-size surface, but also pulling back, sucking space inward like a black hole. Its ability to seem at once vulnerable and self-sufficient, inviting and repellent, is mesmerizing and confusing and can keep the viewer in a state of suspension.

Another work which makes the new oppositions in Shapiro’s work especially clear and which developed during the expansive phase following the bridge, consists of a small house with a road-like bar extending in front of it, all cast in a single piece of iron and sitting on a protruding chipboard shelf on the wall (Fig. 19). Sanford Schwartz has noted that the blunt form of the bar projects toward the viewer “like a rifle”; this aggressive, unexpected shape holds one at arm’s length from a passive familiar shape, the troubled little house at its far end. The house is afflicted with a skewed warp whose inverse perspective makes it seem to shrink away from the viewer; its sliding, tremulous wobble can bring a lump to the throat. This soft, almost schmaltsy underbelly

Fig. 11 75 lbs., 1970. Magnesium and lead,  $4 \times 73\frac{1}{4} \times 8"$  ( $10.2 \times 186.1 \times 20.3$  cm). Private collection.



Fig. 12 *One Hand Forming / Two Hands Forming*, 1971. Fired clay, two parts: 93 units, each 3" (7.6 cm) diameter; 77 units, each  $1\frac{1}{2}"$  (3.8 cm) diameter. Private collection.

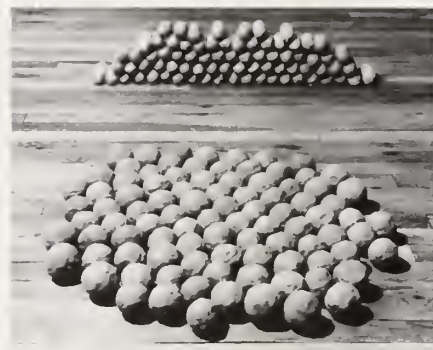


Fig. 13 Untitled, 1971. Pine: 104 units, each  $2 \times 2 \times 3"$  ( $5.1 \times 5.1 \times 7.6$  cm). Private collection.



Fig. 14 Untitled, 1971. Limestone,  $5\frac{1}{2} \times 4\frac{3}{4} \times 5"$  ( $14.0 \times 12.1 \times 12.7$  cm). Collection of Giuseppe Panza di Biumo.



Fig. 15 Constantin Brancusi. *Sleeping Muse II*, 1926. Bronze,  $6\frac{1}{2} \times 11\frac{1}{2} \times 7\frac{1}{2}"$  ( $16.5 \times 29.2 \times 19.1$  cm). Private collection.



Fig. 16 Untitled, 1972. Steel,  
31 × 37 × 37" (80.3 × 94.0 ×  
94.0 cm). Private collection.

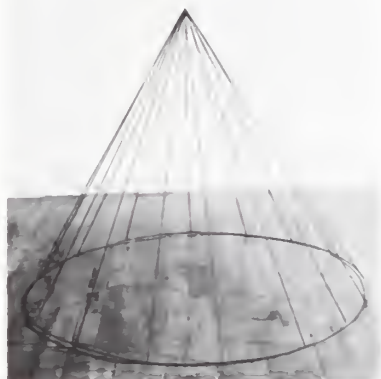
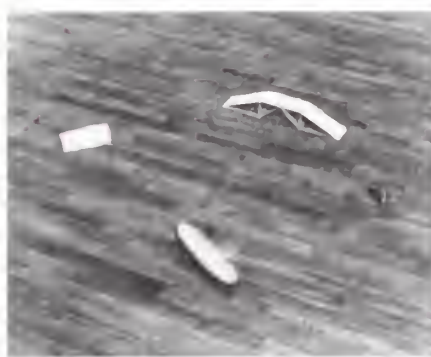


Fig. 17 Untitled, 1972. Charcoal  
and conté on paper, 38 1/2 × 24"  
(97.1 × 61.0 cm). Collection of  
Sanford Schwartz.



Fig. 18 Untitled, 1972. Four  
units: balsa-wood bridge, 3' ×  
20 1/2" × 3' (76 × 51.4 ×  
76 cm), basswood boat, 1 1/2' ×  
11 1/2" × 2 1/2" (41 × 29.5 ×  
6.3 cm), balsa-wood coffin, 1 1/4' ×  
7 1/4" × 2 1/2" (4.4 × 17.9 ×  
7.0 cm), bronze bird, 1 1/2' × 1 1/2' ×  
2 1/2" (4.4 × 4.5 × 7.0 cm).  
Private collection.



of emotion which weaves in and out of Shapiro's work is one of its great strengths; for the most part it is saved from sentimentality by the purely experiential way it is communicated, through a combination of geometric form and spatial isolation.

Shapiro's art supplies a three-dimensional version of what might be called the "semi-abstract sublime," a sly walk-in parody of the "abstract sublime," that transcendent experience of space Robert Rosenblum found in much Abstract Expressionist painting, particularly Barnett Newman's and Mark Rothko's.<sup>4</sup> A Shapiro sculpture, whether abstract or not, on wall or floor, sits in space much the way a Newman zip sits on its canvas: isolated in and yet at one with surrounding space, which it turns into a void of great emotional power. The extreme isolation of the Newman zip (Fig. 20) within its void is given logic and resonance by the way the zip echoes and is echoed by the physical geometry of the painting, the vertical and horizontal "zips" which are its edges. Similarly, a Shapiro sculpture exhibits a shared geometry with the boundaries of the space it sits in; it seems at first pathetically isolated and yet it gains stature from the way its planes, edges and angles are confirmed, at great remove, by the surrounding architecture. Both architecture and sculpture communicate a common sense of being formed, built up, plane by plane, which gives Shapiro's work a formal bond with real space similar to that between a Minimalist object and its surroundings. But while the Minimalist object matches real space with real space—an exchange particularly apparent in Judd's work (Fig. 21)—the space Shapiro creates is not completely real. It is a space moved through as much by the mind—or the emotions—as by the body, and, because we continually have the sensation of approaching without reaching his objects (hence the lump in the throat), it is a kind of mirage.

In a way, Shapiro pits the "sublime" against Minimalism's literal space; he achieves a certain transcendence and also mocks it with a tongue-in-cheek display of how much less-is-more can do. In his work, space is also a shorthand metaphor

Fig. 19 Untitled, 1973–74. Iron on wood base:  $3 \times 2\frac{3}{4} \times 27\frac{1}{8}$ " ( $7.6 \times 6.7 \times 68.9$  cm); base,  $14\frac{3}{4} \times 5 \times 28\frac{1}{2}$ " ( $37.5 \times 12.7 \times 72.4$  cm). Private collection.



Fig. 20 Barnett Newman. *Shining Forth (to George)*, 1961. Oil on canvas,  $114 \times 174$ " ( $289.6 \times 442.0$  cm.) Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris.



Fig. 21 Donald Judd. Untitled, 1973. Carbon steel: nine units, each  $9 \times 40 \times 31$ " ( $22.9 \times 101.6 \times 78.7$  cm). Private collection.



for space—it is space and *stands* for space. In this sense, Hilton Kramer is wrong, for Shapiro's work presents a "meditation on sculpture" and "an experience of the thing itself." When, for example, one looks through a relatively large, barn-door opening in a small bronze box which sits on a shelf at eye level (Fig. 27) to two much smaller apertures in its opposite wall, the discrepancy in size vastly expands the interior volume of this cigar-box structure. The viewer has the very palpable sensation of looking into a long tunnel, all the while knowing that the tunnel is small enough to hold in the hand.

From the bridge onward, Shapiro established a kind of subject and a kind of space which he has persistently, and brilliantly, played against each other. His subject was related more to home and family, to his own real-life problems growing up and his problems making sculpture, than to other art, although other art has certainly entered in. His space, on the other hand, has already been shown to come straight from other art, and is the grand, austere, geometric, unified space that the Minimalism of Judd and Andre brought into three dimensions for the first time—the vast awesome space we also feel in Newman's paintings.

Shapiro took the new architectural space of Minimalism and dramatized and emotionalized it, giving it some of his childish, lost feelings by shrinking his objects so that no matter how close you got to them, they remained at a distance. Adding to the drama, the shapes were resonant with meaning for everyone: houses, chairs, tables, ladders (Figs. 22–25, 114). The house was the most important. Made by combining a cube with a triangle or, as Kenneth Baker has written,<sup>5</sup> by lopping two corners off a cube, it is a geometric shape which evokes an extremely ungeometric range of associations with home and family, with childhood and the past, an irresistible, on-target form guaranteed to get to you.

The house has turned out to be hard for both the artist and his audience to shake, just as it is often hard to leave home. It haunts all of Shapiro's work. Flopped this way or that, upside down, on its side and

Fig. 22 Untitled, 1973-74.  
Iron,  $5\frac{1}{2} \times 6\frac{1}{2} \times 5"$  (14.0  $\times$   
16.8  $\times$  12.7 cm). Collection of  
Gustaf Douglas.



Fig. 23 Untitled, 1973-74. Iron.  
edition 2/2:  $3 \times 1\frac{1}{2} \times 1\frac{1}{2}"$  (6  $\times$   
3.2  $\times$  3.2 cm). Collection of  
Giuseppe Panza di Biumo.



Fig. 24 Untitled, 1974. Iron.  
 $8\frac{1}{2} \times 9\frac{1}{2} \times 6\frac{1}{2}"$  (21.5  $\times$  23.2  $\times$   
16.5 cm). Private collection.



Fig. 25 Untitled, 1974. Iron.  
 $5\frac{1}{2} \times 6 \times 4\frac{1}{2}"$  (14.6  $\times$  15.2  $\times$   
12.4 cm). Collection of Giuseppe  
Panza di Biumo.



extended by other elements, chopped in half, sinking into the floor, isolated and further distanced on its own elevated field, it appears again and again, in virtually every phase of his work, abstract or representational (Figs. 26–31). The memory of it is also always in the mind of anyone who knows Shapiro's art, ready to be sparked by some hint of its familiar silhouette. And when the actual pentagonal profile is not there, the architectural reference persists. Shapiro's multisectioned geometric wall pieces from 1976–77 seem to offer aerial views of factories or building complexes (Fig. 40). Suggestions of floor plans delineating interior vs. exterior space occur in many of his extremely elegant, ostensibly formal charcoal drawings (Fig. 41).

I suspect that Shapiro must at times hate the house, and is uneasy with the thought that he will be remembered as the sculptor who makes those little houses. He has certainly contributed to the problem, returning again and again to the house form. This is understandable because much of Shapiro's work throughout the middle, even into the late, seventies revolved around the effort to investigate, break up, and eventually break out of the house monolith, to get an equally meaningful form that could be extended in space and could also be more explicitly violent. For Shapiro, breaking out of the house involved doing just about everything possible with the form and the space around it, with the idea of space within it. And ultimately he brought its inhabitants out into the open. The new, often nearly life-size figures which currently dominate Shapiro's production reorient his entire career, giving a new weight and logic to his aberrant pieces and other efforts which previously seemed peripheral.

The figure has made brief guest appearances in Shapiro's work almost since the beginning. In 1973, when Shapiro was working on his first house sculptures (to be cast and exhibited in 1974), he made one of the first aberrant pieces, a work which seemed to come from nowhere, a small three-part painting which is a kind of family portrait (Fig. 32). In it, Shapiro, unable to give his feelings formal expression, literally spells them out.

Each part of this tiny triptych is a little masonite panel framed with flat pieces of wood. Two are painted hygienic white and bordered in strips of black and white or gray. The central, largest panel has MOTHER written on it and displays a tiny accident which Shapiro let stand: a subtly violent, violating ink blot. To the right is the second white panel, somewhat smaller, which is labeled SISTER. These two panels, with their starchy, name-tagged whiteness, seem almost in uniform—nurturing but also nurse-like and part of an institutional workaday world. Filling out the trio on the left is a third panel, entirely different. The smallest of the three, it is dark and mysterious. Its ground is black, its borders painted rich tones of rust and blue in feathery gestural strokes (as gestural as possible on a surface measuring 5 by 3½ inches). Unlabeled, this panel leaves the viewer free to decide. Simple deduction establishes it as the brighter, more attractive male of the species, the instantly identifiable FATHER, BROTHER, and/or SON who oppose the institutional with the free creativity of the artist.

This may be a lot of significance to assign such an unusual piece, but it should also be remembered that Shapiro grew up in a household with only one other sibling—a sister—and that both his parents have strong personalities and successful careers in science. (His father is an internist, his mother a microbiologist.) And as is usual with Shapiro, the subject is both intensely private and yet so basic that it is legible to all. One need know nothing about the artist's life to understand this child's view of the family which sees it as pulled between two very different, equally powerful forces.

Shapiro's work is always rather dignified, finished, and unified—except when it is not. His aberrant pieces show that in certain situations or moods, when he's trying to express a new subject or feeling, or outline an ambition before he can make good on it, almost nothing is beneath his dignity: the family portrait, the dismembered draftsman's dummy strewn about the Clocktower in a 1974 installation (Fig. 33); the "fighting couple" etchings of 1975 (Figs. 35–38). There are not many of these pieces, but they are very important—

Fig. 26 Untitled, 1974-75. Iron,  
 $6 \times 6\frac{1}{2} \times 3\frac{1}{2}$ " 15.2  $\times$  15.9  $\times$   
 8.6 cm. Collection of Paul  
 Walter.

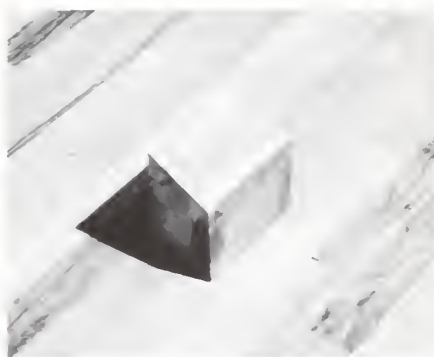


Fig. 27 Untitled, 1975. Iron,  
 $2\frac{1}{2} \times 4\frac{1}{8} \times 5\frac{1}{2}$ " 6.7  $\times$  10.6  $\times$   
 14.3 cm. Private collection.



Fig. 28 Untitled, 1975-76.  
 Bronze on wood base, edition 1/2  
 $3\frac{1}{2} \times 28\frac{1}{2} \times 21\frac{1}{2}$ " 8.9  $\times$  73.0  $\times$   
 54.6 cm; base,  $17\frac{1}{2} \times 28\frac{1}{2} \times$   
 $21\frac{1}{2}$ " 44.5  $\times$  73.0  $\times$  54.6 cm.  
 Whitney Museum of American  
 Art, New York. Gift of Mrs  
 Oscar Kolin '76 22



Fig. 29 Untitled, 1977. Bronze,  
 $6\frac{1}{2} \times 12\frac{1}{2} \times 9\frac{1}{2}$ " 17.5  $\times$  31.1  $\times$   
 24.4 cm. Private collection.



Fig. 30 Untitled, 1978. Gnomache  
 on wood  $4\frac{1}{2} \times 6\frac{1}{2} \times 11\frac{1}{2}$ " 8  $\times$   
 16.5  $\times$  29.2 cm. Paula Cooper  
 Gallery, New York



Fig. 31 Untitled, 1978. Bronze,  
 edition AP 3/12  $3 \times 9 \times 11\frac{1}{2}$ "  
 $7.6 \times 22.9 \times 29.2$  cm.  
 Private collection



Fig. 32 Untitled, 1973. Oil on wood and masonite, three units:  $5 \times 3\frac{1}{2}$ " (12.7  $\times$  8.9 cm),  $8 \times 8$ " (20.3  $\times$  20.3 cm),  $5\frac{1}{2} \times 5\frac{1}{2}$ " (14.0  $\times$  14.0 cm). Private collection.



and they are irresistible. More "childish" than "child-like," these pieces are usually too immature and unfulfilled to be completely satisfying or taken completely seriously. Nonetheless, I am drawn to them because they point so insistently to the emotional source of Shapiro's art, its well of intense, angry feeling, or childish violence which he is continually trying to spruce up, cover over, formalize, and generally make presentable for his audience.

From the same year as the family portrait, there is another figure, a small, crudely carved horse-and-rider wall relief (Fig. 60) which takes embarrassment and lack of dignity—clearly big worries for Shapiro—as its targets. The figure sitting backward on the horse looks quizzically over his shoulder as if being reprimanded by some higher authority ("Wrong way, stupid"), or wondering if there might be a better way to do things. The piece could be seen to personify Shapiro's ambivalence about his *own* position as an artist: the feeling that he is possibly looking backward, or, if not quite doing things the wrong way, then exposing too much of himself. The relief and surrounding wall are sprayed with green paint—clearly the act of his higher authority—which seems to express Shapiro's own disgust with his position and his desire not only to spruce it up, but to blot it out.

Throughout the mid-1970s, Shapiro made what might be called stabs at using the figure, and part of their violent tone may come from his frustration and anger at failing to master it. This frustration feels particularly apparent in the draftsman's model he tore apart and threw about the Clocktower's lower gallery in 1974 (Fig. 33).

I never actually saw this piece and I am not sure many people did. But the notion of Shapiro rending asunder this dummy in a tantrum-*cum*-Conceptual performance-*cum*-installation piece has always intrigued me. The photograph has a surprising if schematic resemblance to Giacometti's famous *Woman with Her Throat Cut* (Fig. 34), suggesting that the piece might have been an impromptu, desperate homage to one of Shapiro's major influences. A juvenile expression of

Fig. 33 Untitled, 1974. Wood and wire draftsman's mannequin. Installation at the Clocktower, Institute for Art and Urban Resources, New York, 1974.



Fig. 34 Alberto Colacometti *Woman with Her Throat Cut*, 1932, cast 1949. Bronze, 8 1/2 x 25 1/2 x 20.3 x 87.6 x 63.5 cm. The Museum of Modern Art, New York. Purchase



ambition, it nonetheless must have triggered something, even though the outcome is not immediately clear. When Richard Serra threw his molten lead against the wall, it was a tantrum which became a work of art; with Shapiro's tantrum the work of art arrived several years later.

In retrospect, the thrown dummy publicly announces his desire to work with the figure, to be more explicit about the violence so neatly contained in the early pounded metal pieces, and also to extend form out into space, beyond the closed monolith of the house. All of these issues are expressed the following year in the still off-the-cuff, but slightly more permanent, form of the "fighting couple" etchings (Figs. 35–38).

In these the violence is explicit, personal, and domestic; it must refer in part to Shapiro's relationship with the painter Ellen Phelan, with whom he was living and would eventually marry. In several of these small etchings, a fighting man and woman, crudely scratched into the plate, have at each other, sometimes merging into a furious, androgynous pinwheel of arms and legs that bursts, bomb-like, over little houses. The pinwheel form is Shapiro's first attempt at the illusion of motion—another Minimalist taboo—and is a motif which extends outward in several directions at once, concerns which have a growing importance in his work.

The figure finally emerges as a serious sculptural form in the small running men of 1976–77 (Fig. 39). One of Shapiro's first gestures toward Constructivist sculpture, the running-man motif lacks the emotional charge usual to Shapiro's stabs at the figure. For the first time small size seems to be a detriment. This sculpture actually seems more related to Shapiro's abstract work from the same period, particularly the "aerial architecture" wall pieces (Fig. 40), whose right-angle sections suggest bent limbs. At this point, the tree—another new sculptural subject for Shapiro—expresses the wounded, mournful feeling that is the other side of the violence Shapiro usually gets when he attempts the figure (Fig. 42). This wonderful piece has, like the figure, its own desultory ancestry: an extremely large gouache from 1976 (Fig. 43) which scales

Fig. 35 Untitled, 1975. Etching,  
 $12\frac{1}{2} \times 17\frac{1}{2}$ " (31.8 × 44.5 cm).  
 Private collection.



Fig. 36 Untitled, 1975. Etching,  
 $12\frac{1}{2} \times 17\frac{1}{2}$ " (31.8 × 44.5 cm).  
 Private collection.



Fig. 37 Untitled, 1975. Etching,  
 $12\frac{1}{2} \times 17\frac{1}{2}$ " (31.8 × 44.5 cm).  
 Private collection.



Fig. 38 Untitled, 1975. Etching,  
 $12\frac{1}{2} \times 17\frac{1}{2}$ " (31.8 × 44.5 cm).  
 Private collection.



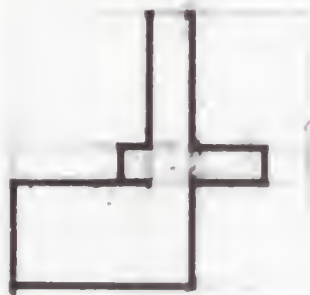
Fig. 39 Untitled, 1976-77. Oil on bronze,  $9\frac{1}{2} \times 2\frac{1}{2} \times 5"$  ( $24.8 \times 6.4 \times 12.7$  cm). Collection of Mr. and Mrs. Donald A. Petrie.



Fig. 40 Untitled, 1976-77. Bronze, edition 2/3 13 / 161  $\times$  21 / 33.0  $\times$  41.0  $\times$  5.4 cm. Private collection.



Fig. 41 Untitled, 1976. Charcoal on paper, 35  $\times$  46 / 88.9  $\times$  116.8 cm. Private collection.



up and slows down the "fighting couple" pinwheel into a serene, floating configuration, like pick-up sticks suspended in mid-air; and a delicate first tree from 1973 (Fig. 44) made of reed-thin sticks of balsa wood pinned to the wall, a piece which Shapiro defined as an attempt to contrast symmetry with asymmetry but which was almost entirely abstract, if not invisible.

A very recent piece (Fig. 45) confirms the connection of tree to figure in Shapiro's mind and, like so much of his new work, fulfills with breathtaking ease and brilliant ferocity qualities and motifs he has worked at, on and off, for years. This small bronze wall piece gives the furious swirling pinwheel of the "fighting couple" etchings its clearest sculptural expression. Part figure, part tree, part crucifixion, part fight, this bristling multi-limbed piece, rigidly *in extremis*, has at its center a strangulated scream which makes it a fitting, mature homage to Giacometti's dead insect-woman. Yet it also remains little more than a bunch of sticks stuck together and cast, the casually dripped glue of their joints perfectly preserved; in this, it asserts with renewed force Shapiro's earliest devotion to Process Art.

It is only within the past three years that Shapiro has mastered the figure—or what should be called, due to its adamant geometry, the figurative form—and it is only with this new figurative work that he has made good on the goals he set for himself over the 1970s, particularly in the provocative but often dissatisfying aberrant pieces. His new work at its best has the flagrant, unhinged quality of an artist who is just hitting his stride and it casts what has come before in a new light. The new figures leave one with the unsettling, but not completely surprising, idea that they may be Shapiro's first adult work and that everything else is perhaps an unusually excellent run of "early" work prolonged by Shapiro's cautious, stubborn refusal to leave any sculptural stone unturned in the development of his art.

In these large, freestanding pieces, figures are caught in gestures which often locate somewhere between the whirling pinwheel and the floating pick-up-sticks suspension traced above. They are balancing (Fig. 46), falling (Fig. 47), standing on

Fig. 42 Untitled, 1976–77.  
Bronze,  $4\frac{1}{2} \times 10\frac{3}{4} \times 5\frac{1}{2}$ " (11.4 ×  
25.7 × 14.0 cm). The Fort Worth  
Art Museum; Purchased in part  
with funds from the National  
Endowment for the Arts and in  
part with funds from the Benjamin  
J. Tillar Memorial Trust Fund.



Fig. 43 Untitled, 1976. Gouache  
and pencil on paper,  $82 \times 65\frac{1}{2}$ "  
(208.3 × 166.4 cm). Paula  
Cooper Gallery, New York.

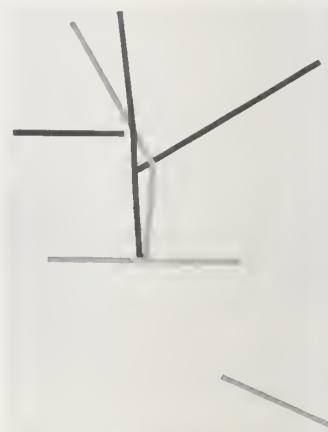


Fig. 44 *Tree*, 1973. Basswood  
and pins,  $15\frac{1}{4} \times 13\frac{1}{2}$ " (40.0 ×  
34.3 cm). Private collection.

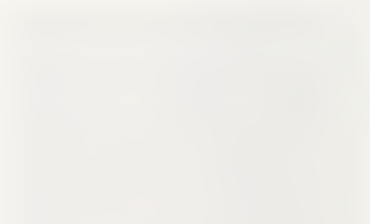


Fig. 45 Untitled, 1981. Bronze,  
 $15\frac{1}{4} \times 15 \times 8\frac{1}{4}$ " (38.7 × 38.1 ×  
21.0 cm). Private collection.



one leg and occasionally resting, crouched or reclining on one side with a kind of angular, withdrawn moodiness. Many seem caught in the act of merging to form the figures, slammed together with the violent slapstick motion of the "fighting couple" etchings. At once scary and funny, this motion also makes the viewer sense, as in all of Shapiro's work, the forming of the forms. Shapiro uses subtle distortions of length and angle to keep alive the precariousness of their unity and to keep them tottering on the brink of abstraction, too. For example, the combined straight and bent arms of one tumbling figure (Fig. 92) assert themselves as an independent L-shape out of proportion to the piece, and this almost makes the figure seem right-end up, at least in abstract terms of balance and distribution.

Shapiro's new figures ignite a rampant, free-associating review of his preceding work, pulling together ideas from disparate, unexpected areas of his varied production, both abstract and not, and making new sense of its various odds and ends. These pieces extend fully into the round the subtle intersections of form experienced in the small painted wood reliefs which so preoccupied Shapiro from 1978 to 1980 (Figs. 48, 78). The angling of separate slabs and chunks of wood, often visible only from the sides, seems to rehearse in a minor key the many ways Shapiro is now finding to angle beamed limbs against boxy torsos.

These blunt 4 by 4 limbs also find a crucial precedent in some of Shapiro's earliest and most abstract work—the so-called "weight" pieces of 1969 and 1970, which presented equal amounts of materials whose different densities resulted in beams of different lengths. It is not surprising that this has happened. Shapiro has always referred to these works with a particular wistfulness—as if they stand as proof that he is not simply a maker of "small," "imagistic" forms, and as if they represent something he wanted to get back into his work. He has frequently compared the weight piece (Fig. 11) to a lever: the short beam of lead gives the long beam of much lighter magnesium the illusion of an upward tilt, like the empty end of a seesaw. With the new figurative pieces,

Shapiro has finally been able to tilt the beam into a completely vertical position, to unequivocally "get the work up off the floor," where it acts out a new, vigorous relationship to the horizontal ground plane of sculpture he has always used so well.

Poised one way or another above this plane, the recent figures render psychological and vivid such facts as gravity, weight, and balance. Clumsy, only semi-human, with an architectural, building-block rigidity, they fall into this plane and rise up from it. Sometimes, as in the disturbing piece which has a head at each end of its torso and is one of Shapiro's recent best (Fig. 49), they do both at once. Other figures have a second head adjacent to their first, giving them a withdrawn alter ego and, despite their movement, some of the passivity of the seated or reclining figures. And in one of Shapiro's newest works (Fig. 50), the figure has additional arms and legs plus the second head. It seems caught midpoint in a spastic, full-body double take which shows that the extension into space continues. (This figure, smaller than most of the rest, occupies an eye-level, narrowly pyramidal table, which fuses Shapiro's several shelf and table bases.)

In one degree or another, all these balancing and falling figures operate in a strange limbo which is both controlled and out of control, but which is never static and which never takes the floor for granted. The horizontal plane is incorporated as an active, even antagonistic participant in the work. It supports and orients the figure, but also exerts an irresistible, gravitational force. As with the long-ago little man riding backward on the horse, there is a hint of victimization, of being vulnerable, buffeted and reprimanded by a higher authority.

Shapiro's several recent torsos, figurative works which still remain close to the ground, have predecessors in all sorts of abstract floor pieces, but particularly those done in 1977 and 1978. The example from this series included here (Fig. 51) is really a kind of house shape turned on its side and further disguised by two thin upright flanges which extend in opposite directions. These additions also make the work a kind of pinwheel, although this motif

Fig. 46 Untitled, 1980. Wood,  
 $52\frac{7}{8} \times 64 \times 45\frac{1}{2}$ " (134.3 ×  
 162.6 × 115.6 cm). Private  
 collection.



Fig. 47 Untitled, 1982. Wood,  
 $47\frac{7}{8} \times 45\frac{1}{2} \times 47$ " (121.6 ×  
 116.5 × 119.4 cm). Collection of  
 Doris and Charles Saatchi.



Fig. 48 Untitled, 1979. Oil on  
 wood,  $9\frac{1}{2} \times 3 \times 7$ " (24.1 ×  
 7.6 × 17.8 cm). Collection of the  
 Grinstein Family.



Fig. 49 Untitled, 1982. Wood,  
 $48 \times 45 \times 52$ " (121.9 ×  
 114.3 × 132.1 cm). Private  
 collection.

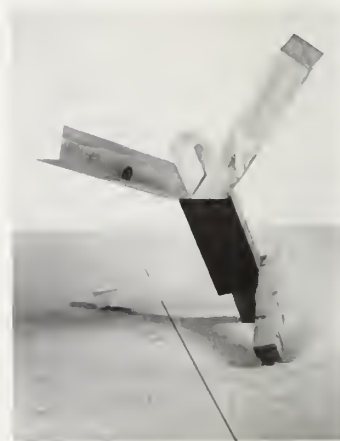


Fig. 50 Untitled, 1980, cast  
1982. Bronze,  $11\frac{1}{2} \times 17\frac{1}{2} \times 10\frac{1}{2}$ "  
 $29.2 \times 44.5 \times 25.7$  cm.  
Private collection.



Fig. 51 Untitled, 1977. Bronze,  
edition 2/3  $9\frac{1}{2} \times 32\frac{3}{4} \times 11\frac{1}{4}$ "  
 $25.2 \times 82.7 \times 29.8$  cm.  
Collection of Dr. and Mrs.  
Edward Okun.



Fig. 52 Untitled, 1980. Bronze,  
edition AP 3/6  $7\frac{1}{4} \times 16$ "  
 $15.2 \times 19.7 \times 40.6$  cm.  
Private collection.



Fig. 53 Untitled, 1980. Case n  
and oil on wood,  $18\frac{1}{4} \times 16\frac{1}{2} \times$   
 $12\frac{1}{2}$ "  $46.4 \times 41.9 \times 31.8$  cm.  
Private collection.



was not really clear until Shapiro's first "broken torso," a bronze piece from 1980 (Fig. 52), clinched the similarity. This torso and several others, including a beautiful painted wood one in which the beams appear to be merely propped against each other (Fig. 53), lie on their arms as if wounded, victims of some act of violence. They suggest what it may look like when the balancing or falling figures actually hit the floor. And the final irony is that their flung, broken postures are reminiscent of the ubiquitous torn-up draftsman's dummy from 1974. That a work so ephemeral and seemingly inconsequential should ultimately make such sense is an amazing, hilarious kind of justice.

As he proceeds, Shapiro's zigzag career looks more and more coherent, of a piece. The new figurative works amplify within one series ideas previously scattered through many phases. They suggest that Shapiro has not so much gone off on tangents as simply spent a lot of time recycling a group of related ideas and emotional situations until he got them just right. The carefully mixed feelings of the early, huddled house and its protruding bar are restated in abstract terms in the bronze wall piece of 1978 (Fig. 75), in which a cantilevered field protects a dark, mysterious vertical channel, extending downward at its back edge, from the viewer's gaze and complete understanding. This same duality occurs again in the balancing figures. Their extended rifle-like limbs, their non-anthropomorphic bluntness, their rough, featureless surfaces all keep us an arm's length from their precise emotional state; their postures reflect our own sense of ambivalence.

Shapiro may turn out to be the tortoise in the Post-Minimalist marathon, starting slow, but pacing himself in order to win in the end. His pace has at times been irritatingly sedate. While constantly recycling and adjusting his ideas, Shapiro has also sometimes appeared to dawdle and hold back, to waste his energies in un compelling series of work and overly stylized drawings. But Shapiro has also familiarized himself with every inch of sculpture's terrain. As Peter Schjeldahl has suggested,<sup>6</sup> he may be the closest thing we

have to Paul Klee, who recapitulated the entire landscape of early twentieth-century painting in his own brilliantly scaled-down fashion. Like Klee, Shapiro has used a deceptive charm and an almost infallible formal sense to deal with unattractive, ugly feelings, feelings that more adult-like artists edit out of their work. Shapiro is not as cool or analytical or as nasty as Klee; his preferred tool is not the line but the dense mysterious monolith. Klee made a lifelong, full-blown, at times hardened style out of his child-like qualities, but with Shapiro there has always been the feeling that he was holding deeper feelings in reserve, that he would have to outgrow the child in himself to fulfill his vision. This has finally happened. More like Rothko than Klee, Shapiro is not afraid of feeling, even of an undeniably moist kind. His new figurative forms, his best work, infuse the precarious, obdurately abstract sculptural unities of David Smith's Cubis with Rothko's elegiac tones, making the perception of space and a vibrant, mournful emotion irrevocably synonymous.

#### Notes

1. See Robert Pincus-Witten, *Postminimalism: American Art of the Decade* (New York: Out of London Press, 1977).
2. Hilton Kramer, "Reviews," *New York Times*, April 27, 1979.
3. Sanford Schwartz, "Little Big Sculpture," *Art in America*, 64 (March/April 1976), p. 54.
4. See Robert Rosenblum, "The Abstract Sublime," *Art News*, 59 (February 1961), pp. 38-41; reprinted in Henry Geldzahler, ed., *New York Painting and Sculpture, 1940-1970* (New York: E.P. Dutton & Co., Inc., 1969).
5. Kenneth Baker, "Art: Sculpture from the Ground Up," *Boston Phoenix*, December 9, 1980.
6. Peter Schjeldahl, "Reviews: New York—Joel Shapiro," *Artforum*, 17 (Summer 1979), p. 63.





Selected Sculpture  
1970-1982



Fig. 54 75 lbs., 1970  
Magnesium and lead  
 $4 \times 73\frac{1}{2} \times 8$ " (10.2  $\times$  186.1  $\times$  20.3 cm)  
Private collection



Fig. 55. 2000 *Blanes* (1971)  
 Copper, bronze, and zinc  
 Three units:  
 copper,  $1 \frac{1}{2} \times 9 \frac{1}{2} \times 2 \frac{1}{2}$  (2.6 × 2.5 × 5.7 cm),  
 bronze,  $1 \frac{1}{2} \times 8 \frac{1}{2} \times 1 \frac{1}{2}$  (1.7 × 2.6 × 4.4 cm),  
 zinc,  $1 \frac{1}{2} \times 8 \times 1 \frac{1}{2}$  (1.7 × 2.5 × 3.8 cm).  
 Collection of James F. Duffy, Jr.



Fig. 56 Untitled, 1971  
Limestone  
 $5\frac{1}{2} \times 4\frac{3}{4} \times 5''$  (14.0 × 12.1 × 12.7 cm)  
Collection of Giuseppe Panza di Biumo



Fig. 57 Untitled, 1972  
Bronze  
11 x 31 x 21 (4.4 x 9.5 x 7.3 cm)  
Private collection



Fig. 58 Untitled, 1971-73

Iron

$3\frac{1}{2} \times 22\frac{1}{2} \times 3$ " (8.9 × 57.2 × 7.6 cm)

Collection of James F. Duffy, Jr.

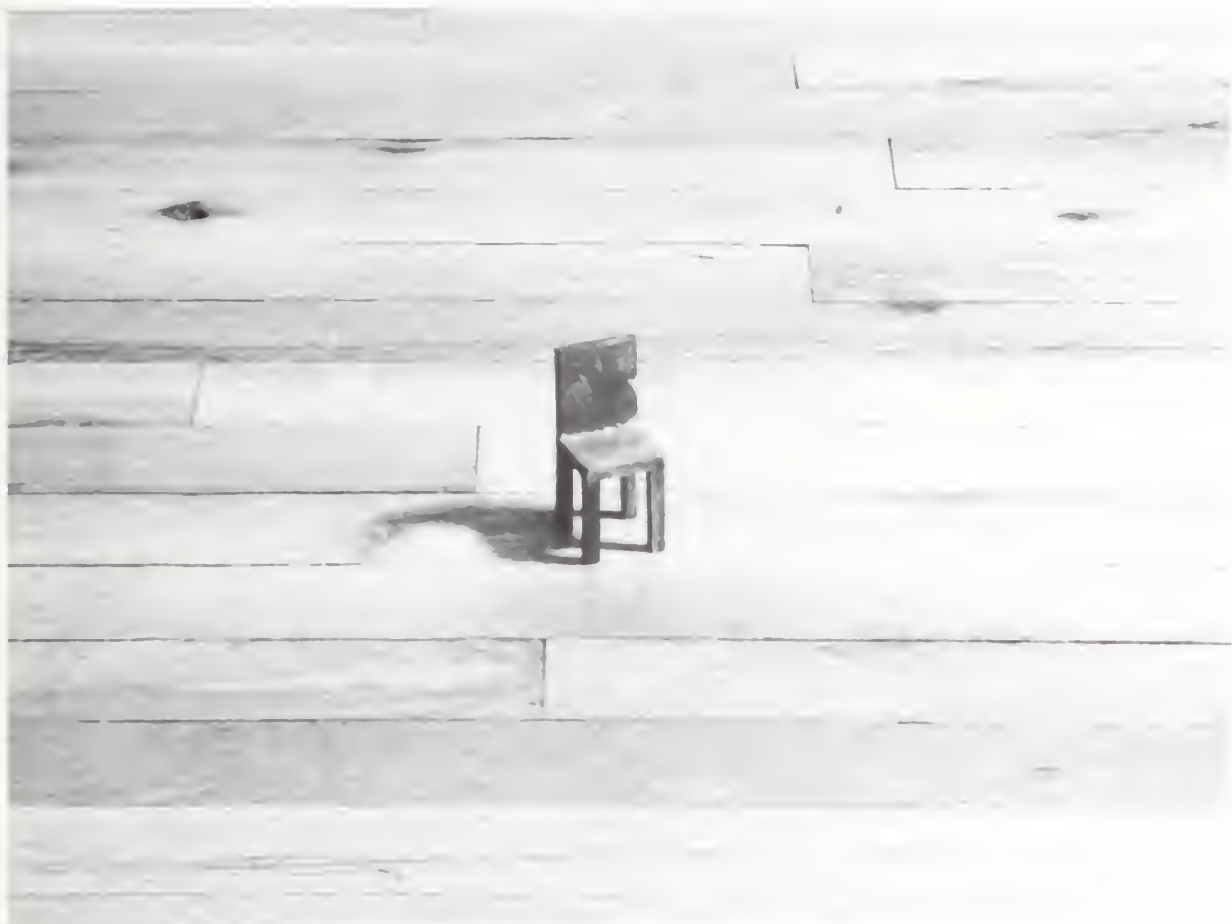


Fig. 59 Untitled, 1973-74  
Iron, edition 2/2  
3 × 14 × 14" (7.6 × 3.2 × 3.2 cm)  
Collection of Giuseppe Panza di Biumo



Fig. 60 Untitled, 1973  
Enamel on wood  
 $6\frac{1}{2} \times 6\frac{1}{2} \times 1\frac{1}{8}$ " (16.5 × 16.5 × 2.9 cm)  
Collection of Michael Goedhuis



Fig. 61. Untitled, 1973-74  
 Bronze  
 40 × 50 × 30 (12 1/2 × 1 5/8 × 8 3/4 cm)  
 Collection of Mr. and Mrs. Richard Sella



Fig. 62 Untitled, 1973-74  
Iron on wood base  
 $3 \times 2\frac{5}{8} \times 27\frac{1}{8}$ " (7.6 × 6.7 × 68.9 cm);  
base,  $14\frac{3}{4} \times 5 \times 28\frac{1}{2}$ " (37.5 × 12.7 × 72.4 cm)  
Private collection



Fig. 63 Untitled, 1973-4  
 Iron  
 5<sup>1</sup>/<sub>2</sub> x 6<sup>1</sup>/<sub>2</sub> x 5 1/4 x 14.5 x 16.8 x 12.7 cm  
 Collection of Gustaf Douglas



Fig. 64 Untitled, 1974  
Bronze, edition 2/3  
 $12\frac{7}{8} \times 2\frac{1}{2} \times 28\frac{1}{2}$ " (32.5 × 6.4 × 71.4 cm)  
The Museum of Modern Art, New York;  
Purchased with the aid of funds from the  
National Endowment for the Arts, and an  
anonymous donor

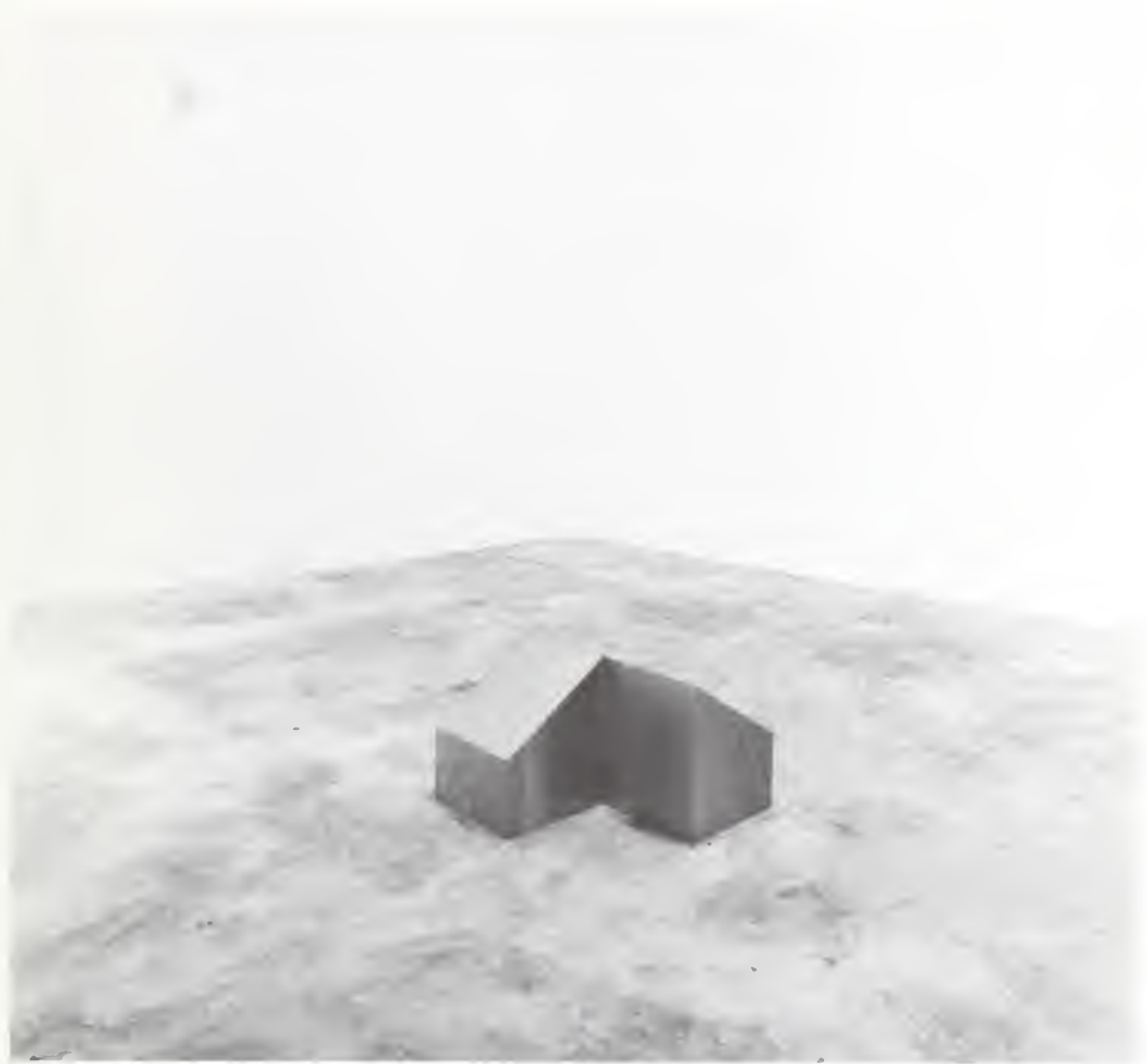


Fig. 65 - *Untitled*, 1974  
 Bronze  
 91 x 141 x 141 cm (241 x 71,5 x 35,5 cm)  
 Collection of Paolo Consolandi



Fig. 66 Untitled, 1975  
Iron  
 $7 \times 7\frac{1}{8} \times 7$ " (17.8  $\times$  18.1  $\times$  17.8 cm)  
Collection of Vera List



Fig. 67 *Chasm*, 1976  
 Iron, edition AP 3  
 12 × 6½ × 12 30.5 × 15.9 × 30.5 cm  
 Private collection



Fig. 68 Untitled, 1975  
Iron, edition 2/2  
 $3\frac{1}{2} \times 7\frac{1}{8} \times 7\frac{3}{4}"$  (8.9 × 18.1 × 19.7 cm)  
Private collection



Fig. 69 Untitled, 1975-76  
 Bronze on wood base, edition 1/2  
 31 x 28 1/2 x 21 1/2" (8.9 x 73.0 x 54.6 cm);  
 base, 17 1/2 x 28 1/2 x 21 1/2" (44.5 x 73.0 x 54.6 cm)  
 Whitney Museum of American Art, New York,  
 Gift of Mrs. Oscar Kohn 76.22

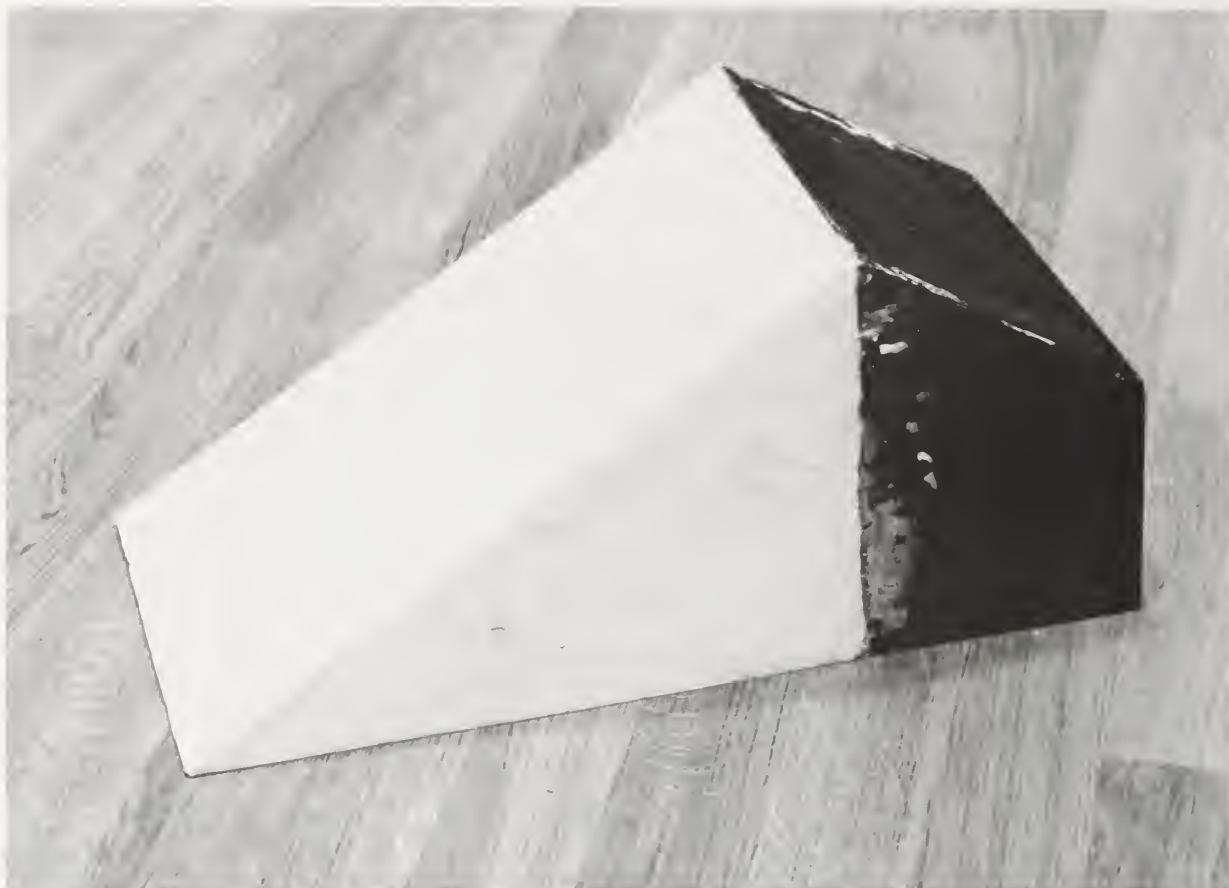


Fig. 70 Untitled, 1976  
Iron and plaster  
 $7\frac{3}{4} \times 17\frac{3}{8} \times 8\frac{5}{8}$ " (19.7 × 44.1 × 21.9 cm)  
Collection of Mr. and Mrs. Hugh J. Freund



Fig. 71. Untitled, 1966-67

Bronze

45 × 125 × 50; 114 × 257 × 142 cm

The Fort Worth Art Museum. Purchased in part with funds from the National Endowment for the Arts and in part with funds from the Benjamin J. Tiller Memorial Trust Fund



Fig. 72 Untitled, 1976–77  
Bronze, edition 2/3  
 $13 \times 16\frac{1}{8} \times 2\frac{1}{8}$ " (33.0 × 41.0 × 5.4 cm)  
Private collection



Fig. 73 Untitled, 1976-77  
Oil on bronze  
9 1/2 x 24 x 5" (24.8 x 61 x 12.7 cm)  
Collection of Mr. and Mrs. Donald A. Petrie



Fig. 74 Untitled, 1977  
Bronze, edition 2/3  
 $9\frac{1}{16} \times 32\frac{9}{16} \times 11\frac{3}{4}$ " (25.2 × 82.7 × 29.8 cm)  
Collection of Dr. and Mrs. Edward Okun



Fig. 75 Untitled, 1978  
 Bronze, edition 1/3  
 6 1/2 x 23 1/2 x 15 1/2 (17.2 x 59.5 x 38.6 cm)  
 La Jolla Museum of Contemporary Art, California



Fig. 76 Untitled, 1978–79  
Gouache on wood  
 $5\frac{1}{8} \times 5\frac{3}{4} \times 4\frac{7}{8}$ " (13.0 × 14.6 × 12.4 cm)  
Collection of Barry Lowen



Fig. 77 Untitled, 1979  
Gouache on wood  
6 $\frac{1}{2}$  x 5 $\frac{1}{2}$  x 3 $\frac{1}{4}$ " 16.5 x 13.7 x 8.3 cm  
Private collection



Fig. 78 Untitled, 1978  
Casein on wood  
 $9\frac{3}{4} \times 5\frac{1}{8} \times 2\frac{3}{4}$ " (24.4 x 13.0 x 6.7 cm)  
Collection of Mr. and Mrs. Paul Anka



Fig. 79. Untitled, 1979  
 Oil on wood  
 91 x 31 x 71 (24 1/8 x 7,6 x 1" 8 cm)  
 Collection of the Grinstein Family



Fig. 80 Untitled, 1978  
Casein on wood  
 $4\frac{1}{4} \times 6 \times 3\frac{1}{4}$ " (10.8 × 15.2 × 8.3 cm)  
Whitney Museum of American Art, New York; Purchase,  
with funds from Peggy and Richard Danziger 79.27



Fig. 81 Untitled, 1979-80  
Oil on wood  
9 1/2 x 7 1/2 x 3 1/2" (23.5 x 19 x 7.8 cm)  
Collection of Martin Sklar



Fig. 82 Untitled, 1980  
Bronze, edition 1/3  
 $8\frac{5}{8} \times 12 \times 12\frac{1}{4}$ " (21.9 × 30.5 × 31.1 cm)  
Private collection



Fig. 83 Untitled, 1980  
Bronze, edition AP 3  
12 1/4" x 9 1/4" x 11 1/4" | 31.0 x 25.1 x 29.7 cm  
Private collection



Fig. 84 Untitled, 1980  
Bronze, edition 2/3  
 $8\frac{5}{16} \times 13\frac{1}{2} \times 6\frac{1}{2}$ " (21.1 × 34.3 × 16.5 cm)  
Collection of Laura Carpenter

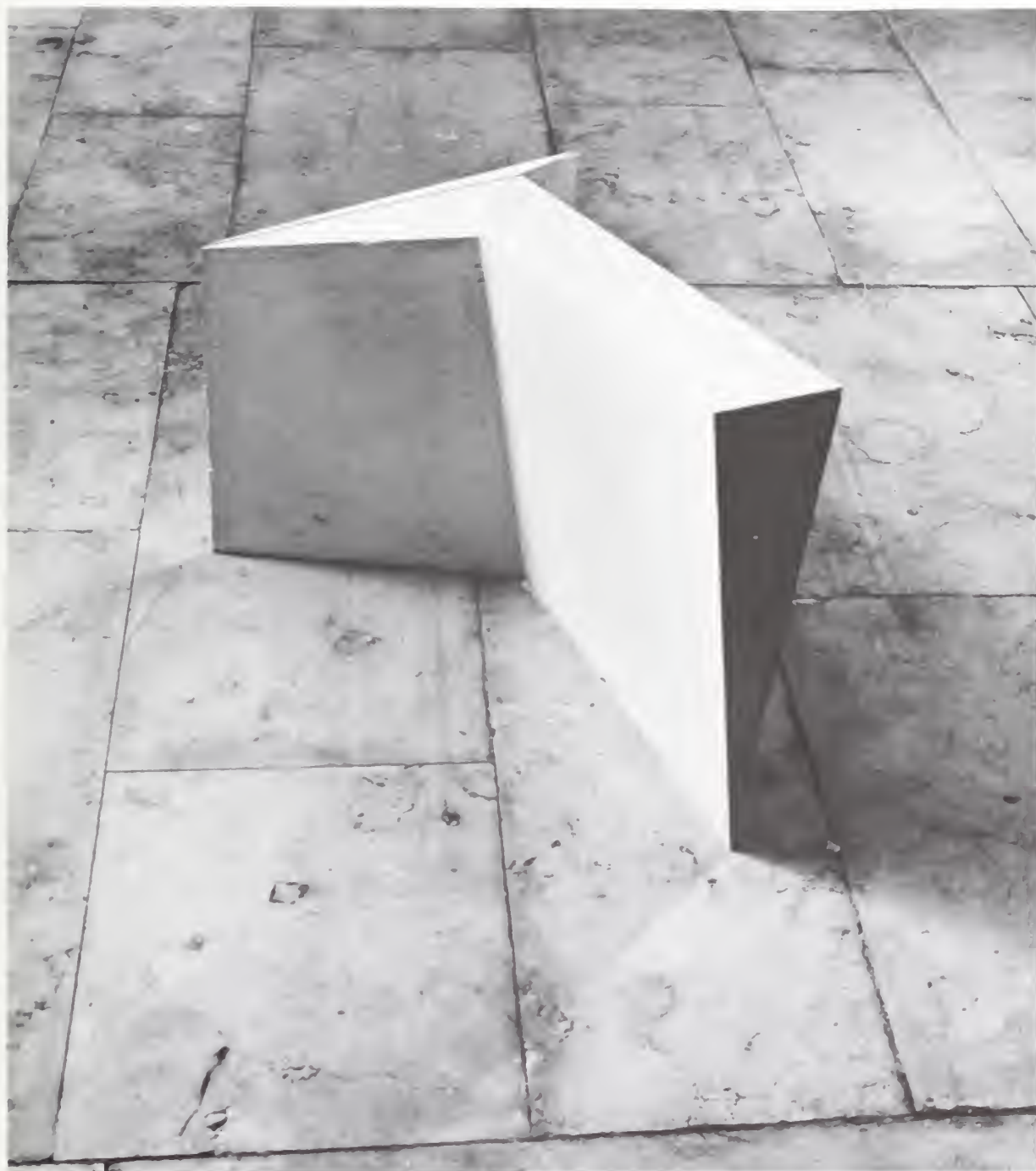


Fig. 85 Untitled, 1981  
Plaster  
15 $\frac{1}{2}$  x 22 $\frac{1}{2}$  x 15 $\frac{1}{2}$ " 39.4 x 57.8 x 39.4 cm  
Paula Cooper Gallery, New York



Fig. 86 Untitled, 1980-81  
Oil and casein on wood  
 $20\frac{3}{8} \times 10 \times 5\frac{5}{8}$ " (51.8 × 25.4 × 14.3 cm)  
Paula Cooper Gallery, New York



Fig. 8~ Untitled, 1980  
 Oil and casein on wood  
 18½ × 16½ × 12½" (46.4 × 41.9 × 31.8 cm)  
 Private collection



Fig. 88 Untitled, 1979  
Wood  
 $8 \times 4 \times 3''$  (20.3  $\times$  10.2  $\times$  7.6 cm)  
Private collection



Fig. 86. Untitled, 1984  
Bronze, edition AP 3  
6 × 7 1/4 × 16 1/2 (15.2 × 19.7 × 42.6 cm)  
Private collection



Fig. 90 Untitled, 1982  
Wood  
73 × 59 × 43" (185.4 × 149.9 × 109.2 cm)  
Private collection



Fig. 91 Untitled, 1980-81  
Bronze, edition AP 3  
52 $\frac{1}{2}$  x 64 x 45 $\frac{1}{2}$ " (134.3 x 162.6 x 115.6 cm)  
Private collection



Fig. 92 Untitled, 1980-82  
Bronze  
 $25\frac{1}{2} \times 21\frac{1}{4} \times 18\frac{1}{4}$ " (64.8 × 54.0 × 46.4 cm)  
Collection of Bud Bernstein



Fig. 93 Untitled, 1981  
 Bronze  
 15½ × 15 × 8½ (38.7 × 38.1 × 21.6 cm)  
 Private collection



Fig. 94 Untitled, 1982  
Wood  
48 × 45 × 52" (121.9 × 114.3 × 132.1 cm)  
Private collection

Selected Drawings  
1975-1982



Fig. 95 Untitled, 1975  
Charcoal on paper  
35 × 46" (88.9 × 116.8 cm)  
Whitney Museum of American Art, New York;  
Wilfred P. and Rose Cohen Purchase Fund 81.16

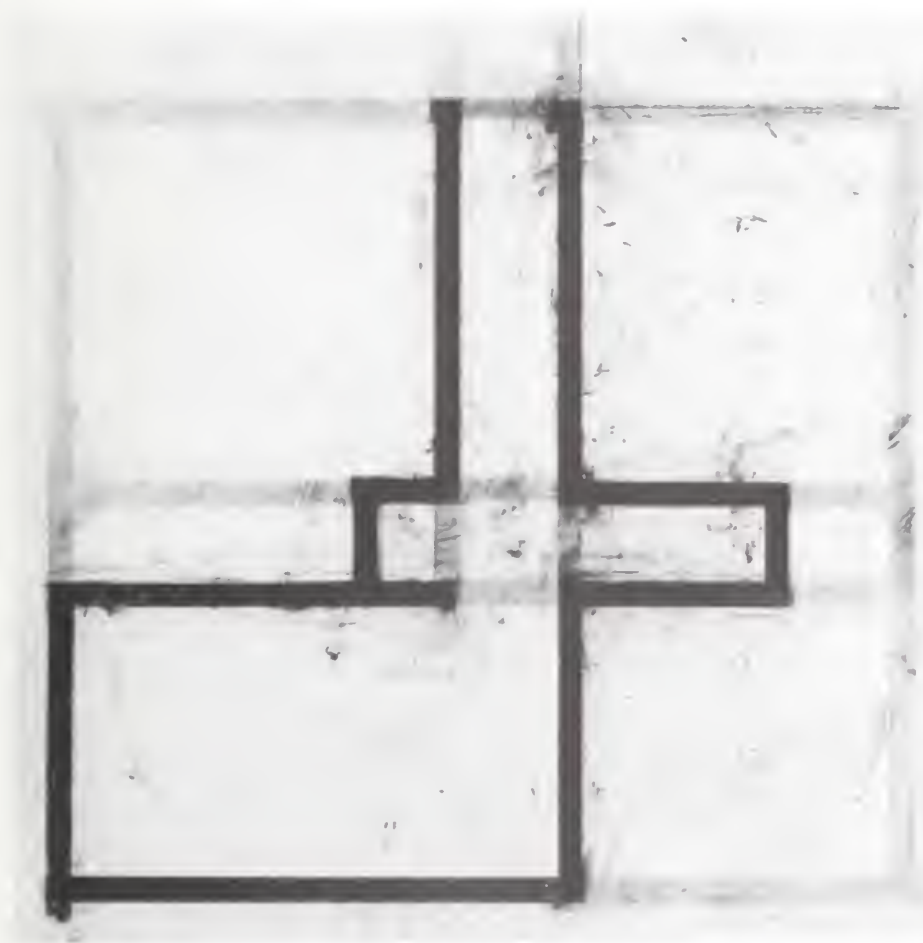


Fig. 96 Untitled, 1976  
Charcoal on paper  
35 x 46" (88.9 x 116.8 cm)  
Private collection

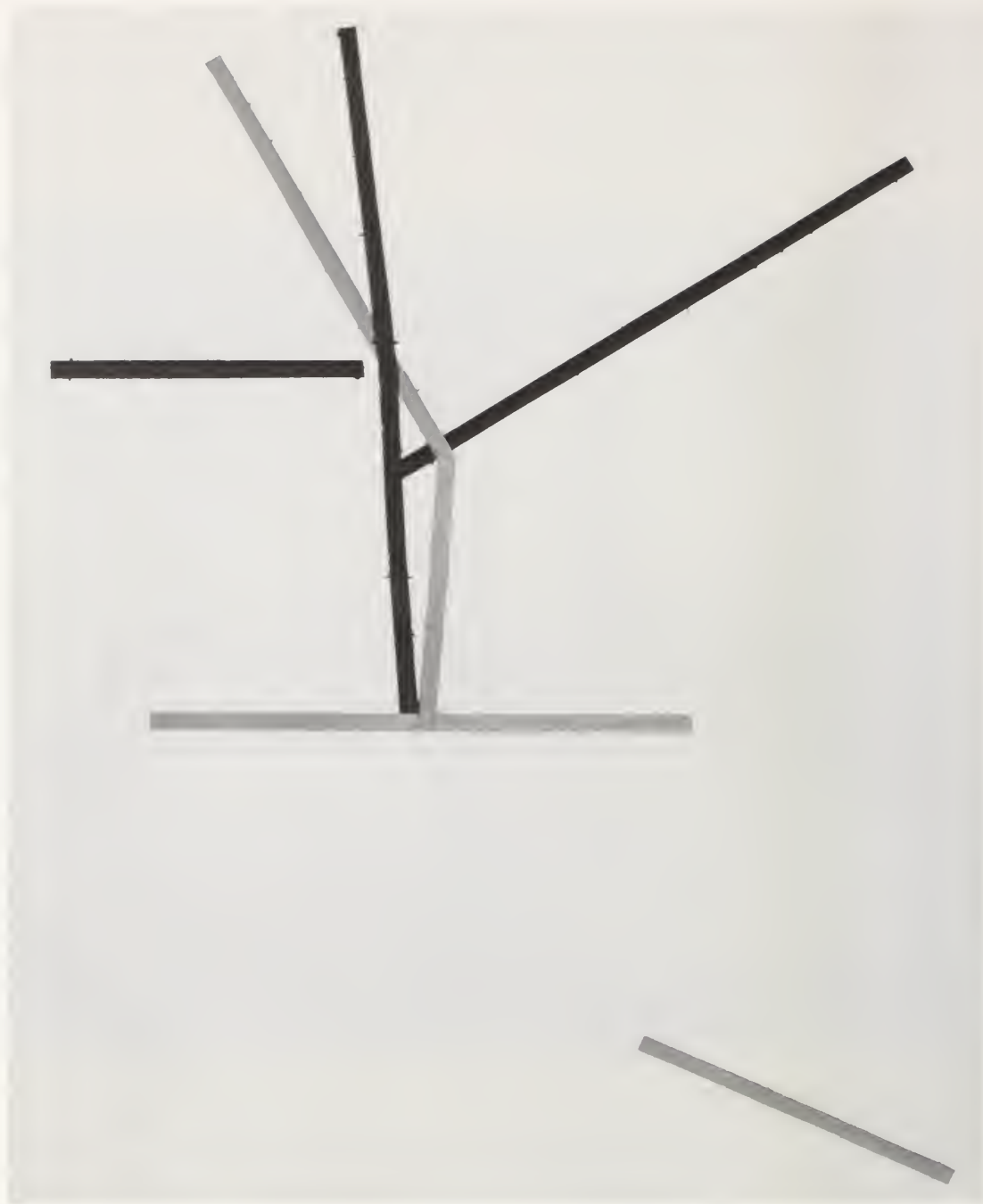


Fig. 97 Untitled, 1976  
Gouache and pencil on paper  
82 × 65½" (208.3 × 166.4 cm)  
Paula Cooper Gallery, New York

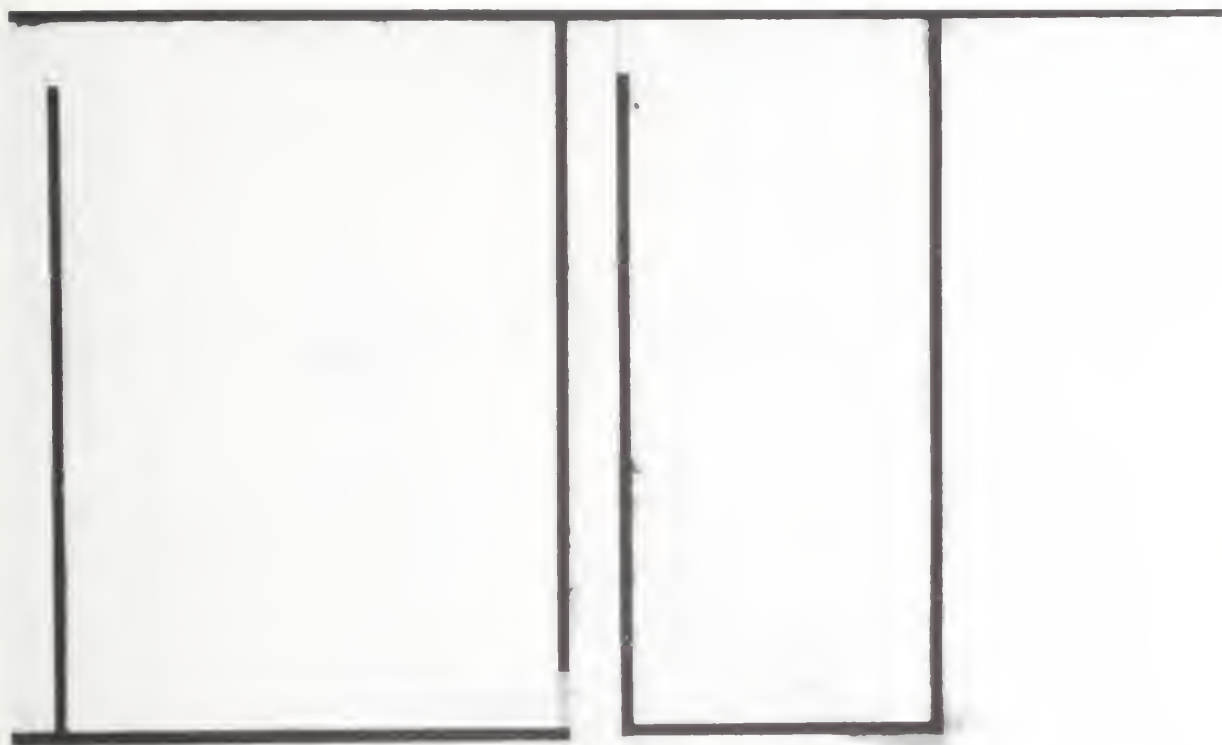


Fig. 98 Untitled, 1977  
Chalk on paper  
54 x 76 1/2 (127.0 x 193.7 cm)  
Collection of Dr. and Mrs. Ira G. Wool

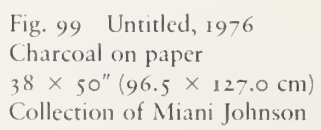




Fig. 100 Untitled, 1978  
 Charcoal on paper  
 30 x 44½ (76.2 x 113.0 cm)  
 The Metropolitan Museum of Art, Purchase,  
 Friends of the Department Gifts and matching funds  
 from the National Endowment for the Arts

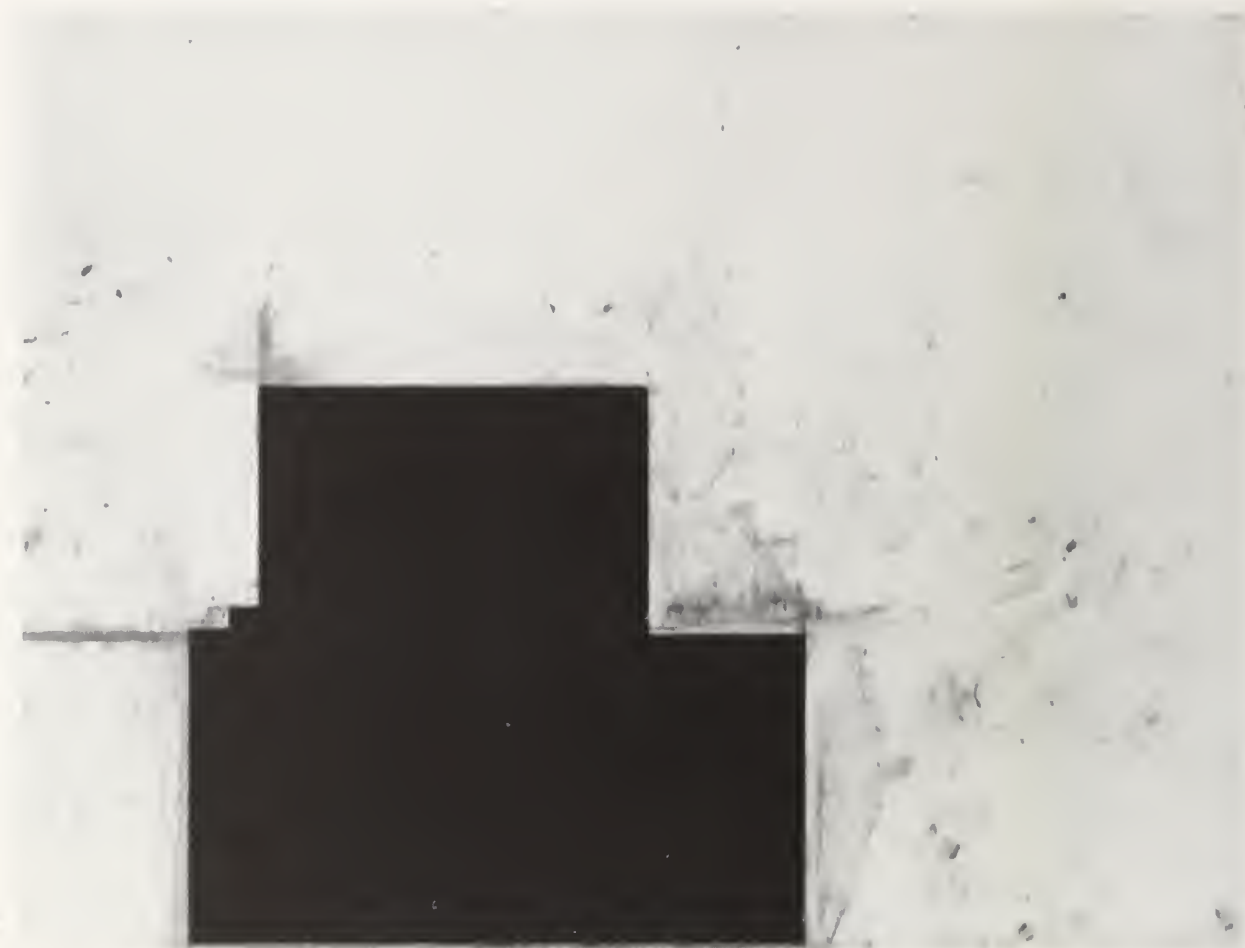


Fig. 101 Untitled, 1978–79  
Chalk on paper  
22 $\frac{1}{4}$  × 30" (56.5 × 76.2 cm)  
Collection of Anna Shapiro



Fig. 102 Untitled, 1979  
Gouache on paper  
18 1/2 x 23 1/4 (46.7 x 58.4 cm)  
Private collection



Fig. 103 Untitled, 1979  
Gouache and charcoal on paper  
 $17\frac{3}{8} \times 20\frac{7}{8}$ " (44.1 × 53.0 cm)  
Collection of Blake Nevius



Fig. 004 Untitled, 1979  
Goutache and charcoal on paper  
17 1/2 x 21 (44.5 x 53.3 cm)  
Private collection



Fig. 105 Untitled, 1979  
Charcoal on paper  
22 $\frac{1}{4}$   $\times$  29 $\frac{7}{8}$ " (56.5  $\times$  75.9 cm)  
Collection of Agnes Saalfield



Fig. 106 Untitled, 1979  
Gouache on paper  
91 1/2 x 72 1/2 (232.4 x 182.9 cm)  
Paula Cooper Gallery, New York



Fig. 107 Untitled, 1981  
Charcoal on paper  
32 × 40" (81.3 × 101.6 cm)  
Philadelphia Museum of Art;  
Purchase, Hunt Manufacturing  
Company Arts Collection Program



Fig. 128 Untitled, 1981  
Charcoal on paper  
26 1/2 x 40 1/2 (66.4 x 103.5 cm)  
Collection of Sherry and William Fabrikant



Fig. 109 Untitled, 1981  
Gouache and charcoal on paper  
26 $\frac{1}{8}$   $\times$  31" (66.4  $\times$  78.7 cm)  
Collection of Mr. and Mrs. Paul Anka



Fig. 100 Untitled, 1981  
Charcoal and chalk on paper  
31 1/2 x 53 1/2 80.3 x 134.6 cm  
Private collection



## Commentaries

These commentaries on selected sculpture are based on taped interviews with the artist conducted by Richard Marshall, May 3 and 6, 1982.



Untitled, 1973-74 (Fig. 59)

The imagery that attracted me was imagery that had abstract intention. I would never choose a telephone because I liked the way a telephone looked. I'd use a telephone because I was interested in the idea of communication.

I was thinking about a chair; the chair was about oneness and about singularity (Fig. 59). It was placed on the floor and it had an absolute change in scale from what one might anticipate. When you work in your studio, you are really working very privately. Once externalized, when work is exposed in a public space, it can be absolutely preposterous. When I put that chair out into a gallery space, I was insisting on an intimate experience in a public situation, and it was very peculiar and comic to see this little chair in that context. But it did achieve that intimate experience and I think it is a very successful piece.

Controlling negative space is a critical issue in sculpture. Previously I had taken 75 pounds of one material and 75 pounds of another material, put them together and created a right angle (Fig. 54). That right angle is a way of holding negative space, but it had no real relationship to me and my own condition. I described the right-angled space of the seat of a chair, and that is the familiar space of a chair—the space one occupies. Our bodies are in that space in a room, we know that space, and

we bring that information to the piece when we see it. Our bodies and our experience become condensed. The chair evokes physical memory. It seemed to act not only to me, but to other people too. It was perceptually right, and I thought there was no need to make it any bigger. The scale of a piece is its viability in that size, not the size itself. Viability has to do with the fact that it functions as a sculpture.



Untitled, 1973-74 Fig. 61

I was interested in the heroic aspects of a horse (Fig. 61). My marriage had broken up, I moved out of the house, my wife and I at the time had really no communication and we had a child. A lot of stuff was falling apart. Imagery had begun to interest me and I gravitated toward it. I went to Central Park and looked at horses and modeled the piece in wax, made the base out of wood, and cast the two together.

Another horse done at the same time is a relief carved out of wood (Fig. 60). It depicts a horse with a rider; the rider is on backward, looking sideways. It's a couple of chunks of wood that were carved, then glued together, then nailed on the wall. I painted the piece green right on the wall to camouflage it, to deny it.



Untitled, 1974 Fig. 64

Nothing looked richer than a house. I made that first house (Fig. 63) and put it on the floor and I looked at it and said, "Could that be sculpture?" Essentially it was constructed by banging six pieces of wood together. Was it a pentagon or was it a house? And, if it was a house, what did that imply, what did it mean, did it have any real energy, could it function? The singular house insists on being in the real world. There is no negative space. I sensed that the house was a known situation—it was a metaphor for my past or for experience digested.

I had identified that one place and wanted to move ahead with the thought. I took the house image and extended it, literally, by putting this road in front of it, this path coming out more into the room (Fig. 64). I was thinking about going from the known into the unknown or into the future. I determined the length of the extension, the path, by projecting the sloping roofline of the house. At the point of intersection, the path ended and I added a flange. The flange located the piece emphatically so you would look at it and it would stop you.

In this piece, I really felt the house was past and the road was future, but that the negative space of the extended angle, roof to road, was somehow the perceptual space of the piece, the present, the important thing.



Untitled, 1975-76 (Fig. 69)



*Chasm*, 1976 (Fig. 67)

I took the metaphor of the house and isolated it. I took a house and plopped it in the middle of a field—not a grassy, green field—I mean an area (Fig. 69). This house is not engaged so much with the space that it actually occupies, but functions in a much more psychologically determined space instead. It is removed. It is very sentimental. It gives a real sense of isolation. This small, longing house is removed from you, but you can feel it.

The first house sat directly on the floor—it was competing with the space of the room, trying to insist on itself in relation to the walls and the ceiling of the room (Fig. 63). Putting the house on the floor condensed what was outside into the space of the piece. The base was a way of getting it up in the air. I wanted something light and airy. I wanted to have an overview of it. Then this whole area can extend out and magnify the image. It gives it a viscosity.

The house form was dominating my work at that time and I began looking for any possible way out. I started looking at factories and I did a very low-lying structure (Fig. 115) and then I did the house with a cut in it, a quarter removed (Fig. 65). I was interested in disrupting the image. I was trying to cut into it, rip it up, but that house kept creeping back into my work.

*Chasm* (Fig. 67) is an extension of the chair piece. After I made the chair (Fig. 59), I made a couch (Fig. 24). If the chair had been about isolation, then the couch was about two-ness and it had a very romantic connotation. But I was also involved with holding space and with all these pieces as containers of space and I started to make pieces, like *Chasm*, with heavy walls. *Chasm* was trying to make negative space positive. The engendered space did seem riveting enough to eliminate the need for an external construct, like the romance in the couch. The assertiveness of the iron in relation to the form is very important. It is a heavy piece, and I wanted it very tough, muscular. Iron has a muscular quality to it that bronze does not have.

In retrospect, there is a dense and complex emotional content in *Chasm*. One aspect is self-protective and the other sexual. Two related pieces isolate these aspects. The hole piece is a defensive bunker-like structure with small apertures and a hollow interior—access via projection (Fig. 68). I'm sure when I made these pieces I was angry and demanding, although the emotional means of generating a piece and how the piece functions in the world should not be confused.

The apertures in the bunker-like piece and the shaft of space of *Chasm* have a sexual potency. They are about entering and being entered. The bronze wall sculpture done in 1978 is androgynous. The inside and outside share the same space (Fig. 75).



Untitled, 1976-77 (Fig. 71)

Untitled, 1976-77, is a tree, sort of a figurative tree (Fig. 71). It was made at a time when there had been a death in my family. I was interested in animating the tree with a sort of real, figurative animation. I had done a tree earlier, where I took little pieces of wood and pinned them on the wall in a geometric progression (Fig. 44). That was a very tightly structured piece.

This piece was the first one that really took on a figurative tone. The tree was meant to be lying down. I wanted it to look half dead. One branch or leg was falling and one was up. I was interested in that situation, with one element out and one sort of falling. The down branch was really about dying and the other one about living. The directional aspects of the piece act as a sort of metaphor for self-appraisal. When I made that tree, it was a very depressed moment, and I think that is why the form is so truncated and peculiar and sad, and one reason why it is an evocative piece.

The most recent tree-figure piece that goes on the wall really began with the same structure (Fig. 93). It started as a tree with a progressive geometric structure, which broke to a figure. The trunk branched in two places, and each branch went into four branches. That structure was just impossible, so I chopped the piece up and rearranged the whole thing, rearranging and chopping simultaneously. In this piece, past and present share form.



Untitled, 1977 (Fig. 74)

This piece is one of a group of pieces where I tried to break up a monolithic shape by introducing active negative elements (Fig. 74). The works were conceived in the negative so that they became an index to other, greater structures external to them. For instance, in this piece, you can read the lateral surface of any of its extending wings as the boundary of the negative, exterior space, but also as the perimeter of the positive space—the material mass of the piece proper. This piece is bigger than earlier work, but it still hovers on the floor and its top is parallel to the floor. The wall of the piece refers to the room in which it is situated, and a dialogue is created between it and the space it inhabits.

This particular configuration is based on a double conic structure, like an hourglass. I always see it as somehow spinning, being pulled apart, and simultaneously closing and expanding. This piece really is like a spinning, shattered house.



Untitled, 1978 (Fig. 80)

Although the house on the shelf (Fig. 64) and the horse on the wall (Fig. 60) are reliefs in a broad sense, I have done two more closely focused series of abstract reliefs. The first group, the L-shaped reliefs, were involved with the idea of movement (Fig. 72). They assumed the existence of a traditional sculptural space and functioned always within a described boundary that was essentially two-dimensional although it had thickness. In the second group of reliefs, I built from the wall out and from the front to the back (Fig. 80). I realized that I could join two or three pieces of wood together in a complex configuration and then unify them via color. I found that certain colors could dislocate the form, could intensify the form, or could alter your perception of the form.

The idea of thinking in color always interested me. If you are a sculptor and you use color, the color has to mean something, do something to change your perception of the piece. Cobalt violet obfuscates form and blue withdraws. Cadmium red and black both add density. I like gouache and casein because they have a child-like quality that is chalky and iridescent. Barnett Newman interests me. Not the way he painted a picture or its composition, but the fact that he was thinking red when he painted red. It wasn't just optical, it was more mental and thoughtful.

The reliefs also went through a kind of latent figurative stage and in a way I think that the recent figures (Fig. 91) are quite dependent on some of the reliefs. Particularly the white reliefs, where I took a single block of wood and chopped it up and rearranged it and brought things back in from different places (Fig. 79). It was a way of joining the wood so that the location of the joins had no apparent logical sequence. To some extent that is what I wanted in the large standing figure—the figure disfigured. In the painted reliefs the color is the disfiguring element.



Untitled, 1980-81. Fig. 91

The interesting aspect of this piece for me wasn't that it was large and a figure, although that interested me, but more the way it was put together (Fig. 91). I think it is important that a convincing piece of sculpture could be put together so simply and be figurative without having to get involved with literally describing human movement, but rather it describes one's idea of movement or one's internal feeling of movement. It has to function in terms of one's memory of the body. I intentionally wanted one arm longer and one leg shorter so I would have a sense of these pieces just coming together. By making one arm longer, it looks like it was thrown into the shoulder, that it came from some other place and landed there. I am interested in those moments when it appears that it is a figure and other moments when it looks like a bunch of wood stuck together—moments when it simultaneously configures and disfigures.

Although the piece is very much about joining, I was interested in the unification of it through casting and the insistence on its form through casting. I was adamant about it being cast as one piece.

Once it was cast in bronze and it became so permanent, I wanted to break it up again. One way was to chop limbs (Fig. 86) or to add on additional limbs (Fig. 92), so I got even more motion or dislocation. I also did one figure that was upside down, crashing into the ground

(Fig. 92), and one that was simultaneously crashing and emerging (Fig. 94). I did a piece which is a singular rectangle that dimensionally is the size of a head (Fig. 84), and another floor piece that explores the house idea and head idea (Fig. 83). I was interested in that double reading. I kept thinking that this could be the apex of a house and this also had a real head-like quality, so you had this thing going down and emerging at the same time.

I'm more interested in how one thinks about something than in what something looks like. I am interested in what a house or a figure might mean, or what it means to me. I am interested in my capacity to refer to it in terms of sculpture, but not to illustrate it or describe it.



## Exhibitions



Fig. 111 Paula Cooper Gallery, New York, "Joel Shapiro," 1970.

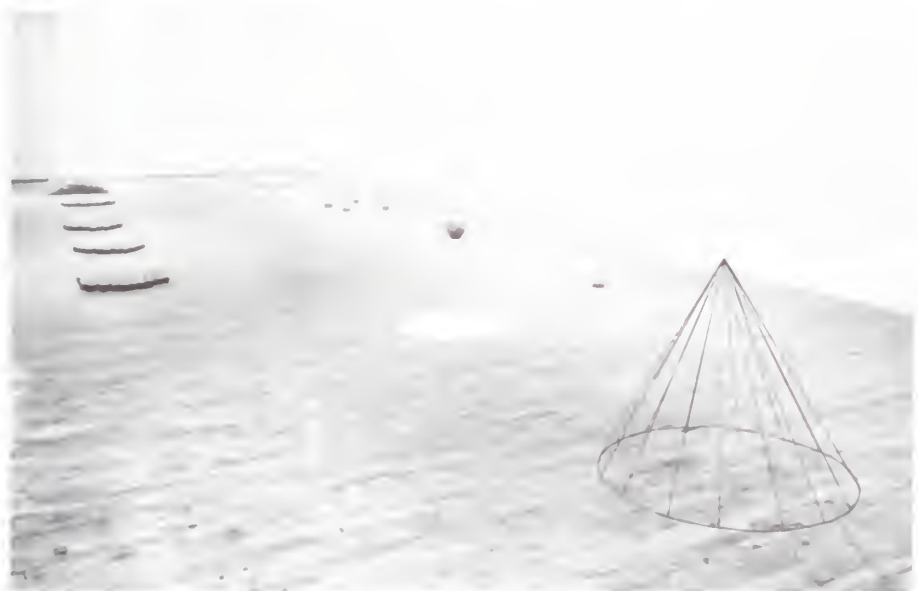


Fig. 112 Paula Cooper Gallery, New York, "Joel Shapiro," 1972.

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#### 1969 Group

Whitney Museum of American Art, New York. "Anti-Illusion: Procedures/Materials." May 19–July 6. Exhibition catalogue, texts by Marcia Tucker and James Monte.  
Paula Cooper Gallery, New York. "Drawings Exhibition." December 6–January 7, 1970.

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#### 1970 One-man

Paula Cooper Gallery, New York. "Joel Shapiro." March 8–April 1.

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#### 1970 Group

The Emily Lowe Gallery, Hofstra University, Hempstead, New York. "Hanging/Leaning." February 2–27. Exhibition catalogue, Introduction by Robert R. Littman.  
Akron Art Institute. "Drawings and Watercolors by Young Americans." September 30–October 15.  
The Picker Art Gallery, Charles A. Dana Creative Arts Center, Colgate University, Hamilton, New York. "Viewpoints 4: Kenneth Campbell, R.J. Kreznar, Ed O'Connell, Joel Shapiro, Gary Wojcik." October 21–November 15. Exhibition catalogue.  
Weatherspoon Art Gallery, University of North Carolina at Greensboro. "Art on Paper, 1970." November 15–December 17. Exhibition catalogue, Foreword by Gilbert F. Carpenter, Introduction by James E. Tucker.  
The Museum of Modern Art, New York. "Paperworks." November 24–January 10, 1971.  
Museum of Art, Rhode Island School of Design, Providence. "Art for Your Collection IX." December 9–20.  
Whitney Museum of American Art, New York. "1970 Annual Exhibition: Contemporary American Sculpture." December 12–February 7, 1971. Exhibition catalogue, Foreword by John I.H. Baur.  
Paula Cooper Gallery, New York. "Drawings." December 19–January 7, 1971.

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#### 1971 Group

Van Deusen Galleries, Kent State University, Kent, Ohio. "Kent State University School of Art Annual Invitational Exhibition, Dedicated as a Memorial to May 4, 1970." April 4–15. Exhibition catalogue, text by John Perreault.  
Vassar College Art Gallery, Poughkeepsie, New York. "Twenty six by Twenty six." May 1–June 6. Exhibition catalogue, texts by Mary Delahoyd, Marguerite Klobe, Robin Brown, Nancy Cara Ackerman, and Stephen Martin.  
Albright-Knox Art Gallery, Buffalo. "Kid Stuff?" July 25–September 6. Exhibition catalogue, Introduction by William Burback.

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#### 1972 One-man

Paula Cooper Gallery, New York. "Joel Shapiro." January 15–February 9.

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#### 1972 Group

The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. "Paintings on Paper." September 17–December 17. Exhibition catalogue, Introduction by Larry Aldrich.  
Paula Cooper Gallery, New York. "Small Series." December 9–January 13, 1973.

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#### 1973 One-man

The Clocktower, Institute for Art and Urban Resources, New York. "Joel Shapiro." April 12–28.

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#### 1973 Group

Paula Cooper Gallery, New York. "The Last Picture Show at 100 Prince Street." February 17–March 10.  
Paula Cooper Gallery, New York. "Opening Group Exhibition." May 5–June 5.  
Xerox Square Exhibition Center, Rochester, New York. "Art in Evolution." May 16–June 27. Exhibition catalogue,



Figs. 113, 114 "The Clocktower, Institute  
for Art and Urban Resources, New York,  
"Joel Shapiro," 1973.

text by Anthony John Sorce.  
Whitney Museum of American Art, New York. "American Drawings, 1963–1973." May 25–July 22. Exhibition catalogue, text by Elke M. Solomon.  
Fogg Art Museum, Harvard University, Cambridge, Massachusetts. "New American Graphic Art." September 12–October 28.  
Paula Cooper Gallery, New York. "Drawings and Other Work." December 15–January 9, 1974.

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#### 1974 One-man

Paula Cooper Gallery, New York. "Joel Shapiro." February 9–March 6.  
Galleria Salvatore Ala, Milan. "Works by Joel Shapiro." October 4–November 1.

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#### 1974 Group

Indianapolis Museum of Art. "Painting and Sculpture Today, 1974." May 22–July 14. Traveled to The Taft Museum, Cincinnati, September 12–October 26. Exhibition catalogue.  
The Art Institute of Chicago. "Seventy-first American Exhibition." June 15–August 11. Exhibition catalogue, Introduction by A. James Speyer.  
Paula Cooper Gallery, New York. "Drawings and Other Work." December 7–January 8, 1975.

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#### 1975 One-man

Paula Cooper Gallery, New York. "Joel Shapiro." October 11–November 5.  
Walter Kelly Gallery, Chicago. "Joel Shapiro."

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#### 1975 Group

The Garage, London. "Jennifer Bartlett and Joel Shapiro." April 23–May 17.  
The Art Institute of Chicago. "The Small Scale in Contemporary Art." May 8–June 15. Exhibition catalogue, text by Peter Frank.

Paula Cooper Gallery, New York. "Spring Group Exhibition." June.  
The Clocktower, Institute for Art and Urban Resources, New York. "Collectors of the Seventies, Part III: Milton Bruten and Helen Herrick." September 18–October 18.

Institute of Contemporary Art, University of Pennsylvania, Philadelphia. "Painting, Drawing, and Sculpture of the 60s and 70s from the Dorothy and Herbert Vogel Collection." October 7–November 18. Traveled to Contemporary Arts Center, Cincinnati, December 17–February 15, 1976. Exhibition catalogue, text by Suzanne Delehanty.  
Paula Cooper Gallery, New York. "Group Exhibition." December 6–January 7, 1976.  
New Gallery, Cleveland. "Small Sculpture." December 9–31.

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#### 1976 One-man

Paula Cooper Gallery, Los Angeles. "Joel Shapiro." April 6–24.  
Museum of Contemporary Art, Chicago. "Joel Shapiro." September 11–November 7. Exhibition catalogue, Foreword by Stephen Prokopoff, text by Rosalind Krauss.

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#### 1976 Group

Fine Arts Center Gallery, University of Massachusetts, Amherst. "Critical Perspectives in American Art." April 10–May 9. Traveled to United States Pavilion, 37th Venice Biennale, July 18–October 10. Exhibition catalogue, Introduction by Hugh M. Davies, texts by Sam Hunter, Rosalind Krauss, and Marcia Tucker.  
Fine Arts Building, New York. "Roelof Louw, Marvin Torfield, Joel Shapiro: New Sculpture, Plans and Projects." May 1–11.  
The Renaissance Society at the University of Chicago. "Ideas on Paper, 1970–1976." May 2–June 6.  
Paula Cooper Gallery, New York. "Group Exhibition." May 29–June 26.  
37th Venice Biennale. "International



Fig. 115 Galleria Salvatore Ala, Milan,  
"Works by Joel Shapiro," 1974.



Fig. 116 Paula Cooper Gallery, New  
York, "Joel Shapiro," 1975.



Fig. 117 Museum of Contemporary Art, Chicago, "Joel Shapiro," 1976.

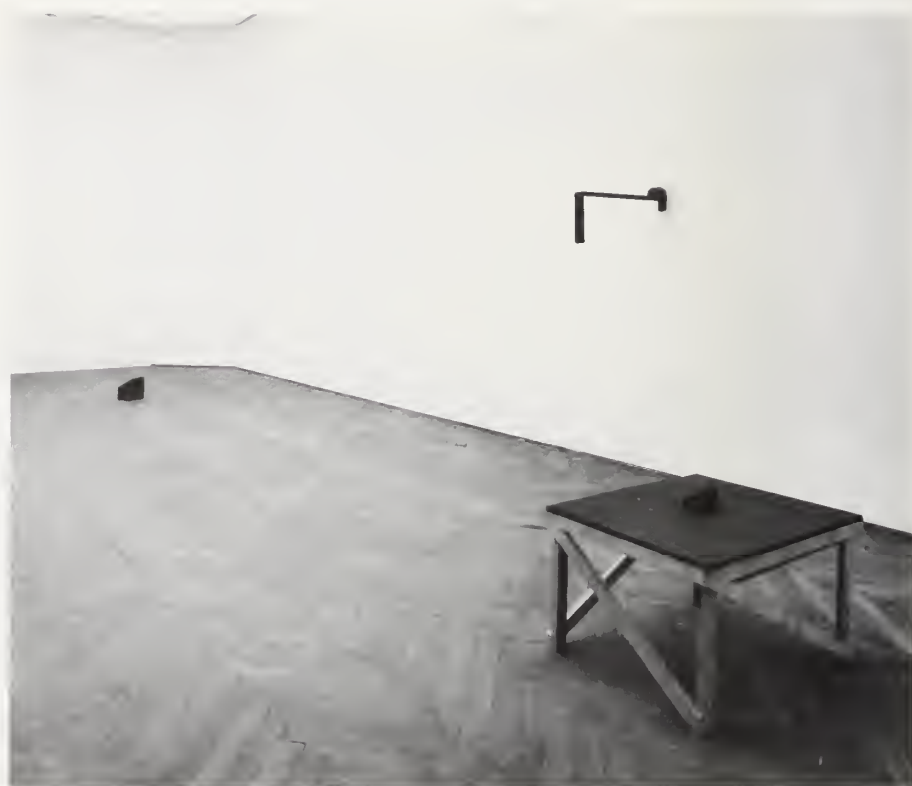


Fig. 118 United States Pavilion, 37th Venice Biennale, "Critical Perspectives in American Art," 1976.

- Events, '72-'76." July 18–October 10. Exhibition catalogue: *Environments, Participation, Cultural Structures*, vol. 2.
- The Grey Art Gallery and Study Center, New York University. "Project Rebuild." August 11–27.
- Akademie der Künste, Berliner Festwochen, West Berlin. "New York—Downtown Manhattan: SoHo." September 5–October 17. Exhibition catalogue, Foreword by Ulrich Eckhardt and Werner Düttmann, texts by René Block, Stephen Koch, Lawrence Alloway, Peter Frank, Lucy R. Lippard, Douglas Davis, Stephen B. Reichard, and Joan La Barbara.
- Art Gallery of New South Wales, Sydney, Australia. "Biennale of Sydney: Recent International Forms in Art." November 13–December 19. Exhibition catalogue.
- Susanne Hilberry Gallery, Birmingham, Michigan. "Opening Exhibition." December 10–January 31, 1977.
- 
- 1977 One-man
- Max Protetch Gallery, Washington, D.C. "Joel Shapiro: Recent Sculpture." February 19–March 20.
- Albright-Knox Art Gallery, Buffalo. "Joel Shapiro: Recent Work." March 26–April 17. Exhibition brochure, text by Linda L. Cathcart.
- Susanne Hilberry Gallery, Birmingham, Michigan. "Recent Sculpture: Joel Shapiro." April 16–May 14.
- Paula Cooper Gallery, New York. "Joel Shapiro." November 12–December 7.
- Galerie Aronowitsch, Stockholm. "Joel Shapiro." November 19–December 15.
- Galerie Nancy Gillespie—Elisabeth de Laage, Paris. "Joel Shapiro." November 19–December 15.
- January 14–February 11. Exhibition catalogue, text by Dianne Perry Vanderlip.
- Galerie Nancy Gillespie—Elisabeth de Laage, Paris. "Dessins Contemporains: Européens et Américains." January 29–February 24.
- Whitney Museum of American Art, New York. "1977 Biennial Exhibition: Contemporary American Art." February 15–April 3. Exhibition catalogue, Foreword by Tom Armstrong, Introduction by Barbara Haskell, Marcia Tucker, and Patterson Sims.
- Institute of Contemporary Art, University of Pennsylvania, Philadelphia. "Improbable Furniture." March 10–April 10. Traveled to La Jolla Museum of Contemporary Art, California, May 20–July 6. Exhibition catalogue, texts by Suzanne Delehanty and Robert Pincus-Witten.
- Visual Arts Museum, School of Visual Arts, New York. "A Question of Scale." April 4–22.
- The Renaissance Society at the University of Chicago. "Ideas in Sculpture, 1965–1977." May 1–June 11. Exhibition catalogue, text by Anne Rorimer.
- Kassel, West Germany. "Documenta 6." June 24–October 2. Exhibition catalogue: *Malerei, Plastik, Performance*, vol. 1.
- Paula Cooper Gallery, New York. "Group Show." September 10–October 12.
- Museum of Contemporary Art, Chicago. "A View of a Decade." September 10–November 10. Exhibition catalogue, Introduction by Stephen Prokopoff, texts by Martin Friedman, Robert Pincus-Witten, and Peter Gay.
- Walker Art Center, Minneapolis. "Scale and Environment: 10 Sculptors." October 2–November 27. Exhibition catalogue, Introduction by Martin Friedman, texts by Michael R. Klein, Laurence Shopmaker, Lisa Lyons, and Judith Hoos Fox.
- Whitney Museum of American Art, Downtown Branch, New York. "Small Objects." November 3–December 7. Exhibition brochure.
- The New Museum, New York. "Early Work by Five Contemporary Artists: Ron Gorchov, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne,



Fig. 119 Paula Cooper Gallery, New York, "Joel Shapiro," 1977.



Fig. 120 Whitney Museum of American Art, New York, "1977 Biennial Exhibition: Contemporary American Art."

Joel Shapiro." November 11–December 30. Exhibition catalogue, Introduction by Marcia Tucker, interviews by Susan Logan, Allan Schwartzman, and Marcia Tucker.  
Marian Goodman Gallery, New York.  
"Objects!" Exhibition catalogue, text by Nicholas Calas and Elena Calas.

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#### 1978 One-man

The Greenberg Gallery, St. Louis. "Joel Shapiro: New Sculptures." March 16–April 30.  
Galerie m, Bochum, West Germany. "Joel Shapiro."

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#### 1978 Group

Blum Helman Gallery, New York. "Jenney, Nauman, Serra, Shapiro." February–March.  
Protetch-McIntosh Gallery, Washington, D.C. "The Minimal Image." March 1–30.  
Vassar College Art Gallery, Poughkeepsie, New York. "Hunt, Jenney, Lane, Rotherberg, Shapiro." April 9–June 4. Exhibition catalogue, edited by Peter Morrin.  
Whitney Museum of American Art, New York. "American Art: 1950 to the Present." May 3–September 10.  
P.S. 1, Institute for Art and Urban Resources, Long Island City, New York. "Indoor/Outdoor." May 16–21.  
Thomas Segal Gallery, Boston. "Sculpture." June 3–July 7.  
38th Venice Biennale. "Six Stations for Artnature: The Nature of Art." July–October. Exhibition catalogue: *From Nature to Art, From Art to Nature*.  
Hal Bromm Gallery, New York. "Sculpture." September 5–30.  
Paula Cooper Gallery, New York. "Tenth Anniversary Show." September 9–October 4.  
Stedelijk Museum, Amsterdam. "Made by Sculptors." September 14–November 5. Exhibition catalogue, texts by Rini Dipel and Geert van Beijeren.  
Whitney Museum of American Art,

Downtown Branch, New York. "Architectural Analogues." September 20–October 25. Exhibition brochure, text by Lisa Phillips.

Stamford Museum, Connecticut. "100 Drawings from the 1970s from the Collection of Richard Brown Baker." October 8–December 10. Exhibition catalogue.

Institute of Contemporary Art, University of Pennsylvania, Philadelphia. "Dwellings." October 20–November 25. Exhibition catalogue, Acknowledgments by Suzanne Delehanty, text by Lucy R. Lippard.

Paula Cooper Gallery, New York. "Group Exhibition." December 12–January 10, 1979.

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#### 1979 One-man

Akron Art Institute. "Joel Shapiro Sculpture." February 3–March 18.  
Galerie Mukai, Tokyo. "Joel Shapiro: Sculpture & Dessin." April 11–May 10. Exhibition brochure.  
Paula Cooper Gallery, New York. "Joel Shapiro." April 14–May 12.  
Galerie Nancy Gillespie—Elisabeth de Laage, Paris. "Joel Shapiro." May 19–June 21.

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#### 1979 Group

William Hayes Ackland Art Museum, University of North Carolina at Chapel Hill. "Drawings about Drawing Today." January 28–March 11. Exhibition catalogue, text by Innis W. Shoemaker.  
The Katonah Gallery, Katonah, New York. "Removed Realities: New Sculpture." January 28–March 4. Exhibition brochure, text by Patterson Sims.  
Adler Gallery, Los Angeles. "Drawings and Sculpture." February 3–March 17.  
Whitney Museum of American Art, New York. "1979 Biennial Exhibition." February 6–April 8. Exhibition catalogue, Preface by Tom Armstrong, Foreword by John G. Hanhardt, Barbara Haskell, Richard Marshall, Mark Segal, and Patterson Sims.  
UCSB Art Museum, University of Califor-

- nia, Santa Barbara. "Sculptural Perspectives: An Exhibition of Small Sculpture of the 70s." February 14–March 25. Exhibition catalogue, text by Phyllis Plous.
- University Gallery of Fine Art, Ohio State University, Columbus. "Acquisitions, 1976–78." March 27–April 29. Exhibition catalogue, Introduction by Betty Collings.
- The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut. "The Minimal Tradition." April 29–September 2. Exhibition catalogue, Preface by Richard E. Anderson, Introduction by Dorothy Mayhall.
- The Museum of Modern Art, New York. "Contemporary Sculpture: Selections from the Collection of The Museum of Modern Art." May 18–August 7. Exhibition catalogue, text by Kynaston McShine.
- Whitney Museum of American Art, New York. "The Decade in Review: Selections from the 1970s." June 19–September 2. Exhibition brochure, text by Patterson Sims.
- Yarlow/Salzman Gallery, Toronto. "Five Sculptors: Sculpture, Prints, Drawings." July 7–August 3.
- La Jolla Museum of Contemporary Art, California. "Selections/Permanent Collection." July 18–August 19.
- Texas Gallery, Houston. "From Allan to Zucker." August 17–September 28. Exhibition brochure.
- The Metropolitan Museum of Art, New York. "Recent Acquisitions, 1979." October 16–December 28.
- Okun-Thomas Gallery, St. Louis. "Opening Exhibition." December 8–January 2, 1980.
- Städtische Galerie im Lenbachhaus, Munich. "Tendencies in American Drawing of the Late Seventies."
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- 1980 One-man
- Whitechapel Art Gallery, London. "Joel Shapiro: Sculpture and Drawing." January 18–February 24. Traveled to Museum Haus Lange, Krefeld, West Germany, March 16–April 27; Moderna Museet, Stockholm, October 31–December 14. Exhibition catalogue, Foreword by Nicholas Serota, text by Roberta Smith.
- Galerie Mukai, Tokyo. "Joel Shapiro." April 11–May 10.
- Asher/Faure Gallery, Los Angeles. "Joel Shapiro." June 7–July 3.
- Brooke Alexander, Inc., New York. "Joel Shapiro: Lithographs, 1979–1980." September 9–October 4. Traveled to Delehanty Gallery, Dallas, October 11–November 5. Exhibition catalogue.
- Galerie Aronowitsch, Stockholm. "Joel Shapiro." November 8–25.
- Paula Cooper Gallery, New York. "Joel Shapiro." November 19–December 13.
- Bell Gallery, List Art Center, Brown University, Providence, Rhode Island. "Joel Shapiro." November 22–December 17. Traveled to Georgia State University Art Gallery, Atlanta, February 2–27, 1981; Contemporary Arts Center, Cincinnati, September 17–November 1, 1981. Exhibition catalogue, Acknowledgments by Nancy Versaci, text by William H. Jordy.
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- 1980 Group
- Whitney Museum of American Art, Downtown Branch, New York. "Painting in Relief." January 30–March 5. Exhibition brochure, text by Lisa Phillips.
- Bell Gallery, List Art Center, Brown University, Providence, Rhode Island. "Invitational." February 1–24.
- Galerie Yvon Lambert, Paris. "Paula Cooper at Yvon Lambert." February 16–March 15.
- Kulturhistorisches Museum, Bielefeld, West Germany. "Zeitgenössische Plastik." April 20–June 15. Exhibition catalogue, texts by Erick Franz, Annelie Pohlen, Ann Lauterbach, and Alain Kirili.
- Institute of Contemporary Art, Boston. "Drawings/Structures." May 7–June 29. Exhibition catalogue, text by Stephen Prokopoff.
- Hayward Gallery, London. "Pier + Ocean: Construction in the Art of the Seventies." May 8–June 22. Traveled to Rijksmuseum Kröller-Müller, Otterlo,

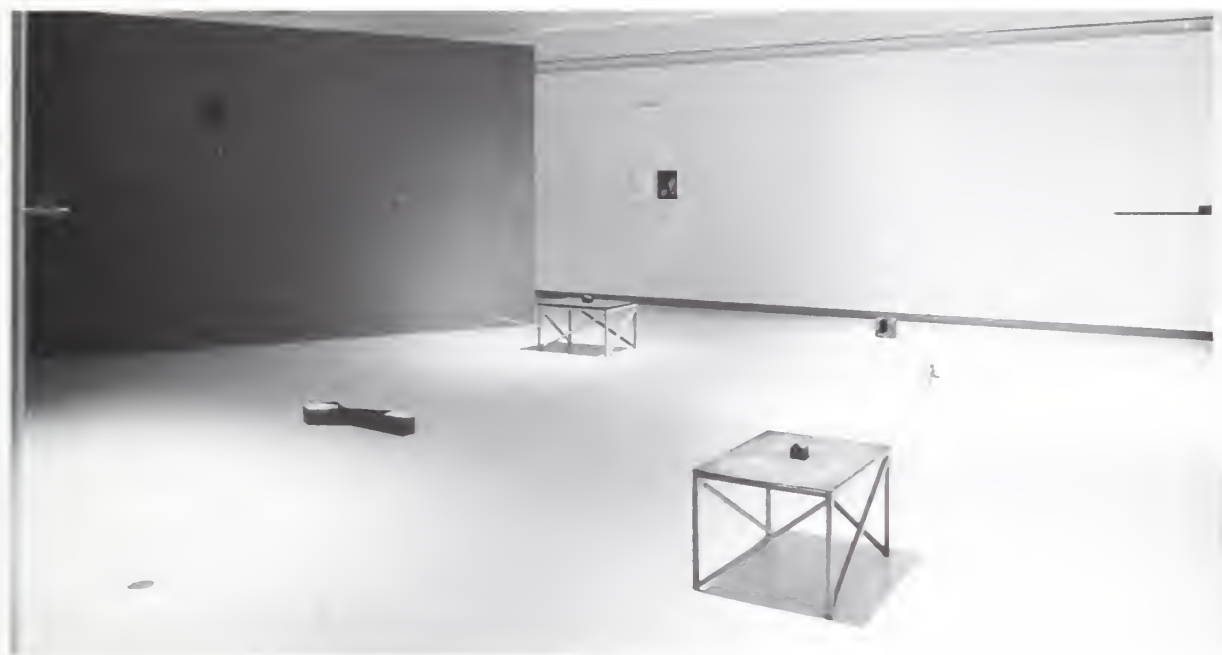


Fig. 121 Walker Art Center, Minneapolis, "Scale and Environment: 10 Sculptors," 1977.



Fig. 122 The Museum of Modern Art, New York, "Contemporary Sculpture: Selections from the Collection of The Museum of Modern Art," 1979. From left: Joel Shapiro, *Untitled* (1974); Donald Judd, *Untitled* (1973–75); Bruce Nauman,

*Untitled* (1965); Robert Morris, *Rope Piece* (1964); Alan Kiri, *Curve Number 3* (1977–78); Tim Scott, *Bird in Arras, VI* (1969); Charles Fahlen, *Blue Moon* (1976); Lynda Benglis, *Victor* (1975); John Dutt, *White Divide* (1971).



Fig. 123 Whitechapel Art Gallery,  
London, "Joel Shapiro: Sculpture and  
Drawing," 1980.



Fig. 124 Paula Cooper Gallery, New  
York, "Joel Shapiro," 1980.

- Holland, July 13–September 8. Exhibition catalogue, Introduction by Gerhard von Graevenitz.
- Landmark Gallery, New York. "Drawings, 1980." May 10–June 11.
- Werkenpark, Basel. "Skulptur im 20. Jahrhundert." May 10–September 14. Exhibition catalogue, text by Dr. Reinhold Hohl.
- United States Pavilion, 39th Venice Biennale. "Drawings: The Pluralist Decade." June 1–September 30. Traveled to the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, October 4–November 9; Museum of Contemporary Art, Chicago, May 29–June 26, 1981. Exhibition catalogue, Introduction by Janet Kardon, texts by John Hallmark Neff, Rosalind Krauss, Richard Lorber, Edit deAk, John Perreault, Howard N. Fox, and Nancy Foote.
- Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster. "Reliefs, Formprobleme zwischen Malerei und Skulptur im 20. Jahrhundert." June 1–August 3. Traveled to Kunsthaus Zürich, August 28–November 2. Exhibition catalogue.
- The Grey Art Gallery and Study Center, New York University. "Perceiving Modern Sculpture: Selections for the Sighted and Non-Sighted." July 8–August 22. Exhibition catalogue, text by Robert R. Littman.
- Thomas Segal Gallery, Boston. "Paintings, Sculpture, Drawings, Prints, and Photographs." September 13–October 8.
- Los Angeles Institute of Contemporary Art. "Architectural Sculpture." September 30–November 21. Exhibition catalogue, Foreword by Robert L. Smith, Introduction by Debra Burchett, texts by Susan C. Larsen, Lucy R. Lippard, and Melinda Wortz.
- Galerie Schellman und Kluser, Munich. "Interior Sculpture." October–November. Exhibition brochure.
- Art Latitude Gallery, New York. "The Image Transformed." November 4–29.
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- 1981 One-man**
- William Hayes Ackland Art Museum, University of North Carolina at Chapel Hill. "Facets I: Joel Shapiro." January 11–February 8.
- John Stoller Gallery, Minneapolis. "Joel Shapiro: Sculpture, Drawings, Prints." April 10–June 28.
- Daniel Weinberg Gallery, San Francisco. "Joel Shapiro: Recent Sculpture." May 5–June 6.
- The Israel Museum, Jerusalem. "Joel Shapiro." September–October. Exhibition catalogue, text by Stephanie Rachum.
- Galerie Mukai, Tokyo. "Joel Shapiro: Sculpture." October 5–24. Exhibition catalogue, text by Toshiaki Minamura.
- Young Hoffman Gallery, Chicago. "Joel Shapiro: Sculptures and Drawings, 1975 through 1981." November 20–January 5, 1982.
- 
- 1981 Group**
- Max Hutchinson Gallery, New York. "Sculptors' Drawings and Maquettes." January 13–February 14.
- Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou. "Nature du Dessin." January 14–February 9. Exhibition brochure.
- Whitney Museum of American Art, New York. "1981 Biennial Exhibition." February 4–April 19. Exhibition catalogue, Foreword by Tom Armstrong, Preface by John G. Hanhardt, Barbara Haskell, Richard Marshall, and Patterson Sims.
- Galerie Gillespie—Laage—Salomon, Paris. "Trois Dimensions: Sept Américains." March 28–June 2.
- Visual Arts Museum, School of Visual Arts, New York. "Sculptural Density." March 30–April 24.
- Galerie m, Bochum, West Germany. "Bestandsaufnahme, Tätig Keitsberight einer Galerie." May 27–September 27.
- Margo Leavin Gallery, Los Angeles. "Cast, Carved and Constructed: An Exhibition of American Sculpture." August 1–September 19.
- Louisiana Museum, Humleback, Denmark. "Drawing Distinctions: American

Drawings of the Seventies." August 15–September 20. Traveled to Kunsthalle Basel, October 4–November 18; Städtische Galerie im Lenbachhaus, Munich, February 16–April 11, 1982; Wilhelm-Hack-Museum, Ludwigschafen, September–October, 1982. Exhibition catalogue, texts by Richard Armstrong, Alfred Kren, Carter Ratcliff, and Peter Schjeldahl.

Galerie Mukai, Tokyo. "Drawings: Joel Shapiro, Jennifer Bartlett, Elizabeth Murray." August 24–September 22.

Akron Art Museum. "The Image in American Painting and Sculpture, 1950–1980." September 12–November 8. Exhibition catalogue, Preface by I. Michael Danoff, Introduction by Carolyn Kinder Carr.

Whitney Museum of American Art, New York. "Drawing Acquisitions, 1978–1981." September 17–November 15. Traveled to Whitney Museum of American Art/Fairfield County, Stamford, Connecticut, December 18–February 3, 1982. Exhibition catalogue, Foreword by Tom Armstrong, text by Paul Cummings.

Sewall Art Gallery, Rice University, Houston, Texas. "Variant: Drawings by Contemporary Sculptors." November 2–December 12. Traveled to Art Museum of South Texas, Corpus Christi, December 31–January 28, 1982; The High Museum of Art, Atlanta, March 26–May 2, 1982. Exhibition catalogue, text by Esther de Vécsey.

Albright-Knox Art Gallery, CEPA Gallery, and Hallwalls, Buffalo. "Figures: Forms and Expressions." November 21–January 3, 1982. Exhibition catalogue, texts by Charlotta Kotik, Susan Krane, Robert Cottingham, Biff Henrich, William Currie, and G. Roger Denson.

Hayden Gallery, Massachusetts Institute of Technology, Cambridge. "Body Language: Recent Aspects of Figurative Art." November 21–December 24. Exhibition catalogue.

Paula Cooper Gallery, New York. "Changing Group Exhibition." December 12–February 20, 1982.

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## 1982 One-man

Paula Cooper Gallery, New York. "Joel Shapiro: Drawings." January 9–February 6.

Portland Center for the Visual Arts, Oregon. "Joel Shapiro." March 30–May 2.

Susanne Hilberry Gallery, Birmingham, Michigan. "Joel Shapiro: New Sculptures and Drawings." April 3–May 4.

Yarlow/Salzman Gallery, Toronto. "Joel Shapiro: Recent Sculptures and Drawings." April 6–May 1.

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## 1982 Group

Whitney Museum of American Art, New York. "Selected Paintings and Sculpture Acquired Since 1978." February 9–April 4.

Whitney Museum of American Art/Fairfield County, Stamford, Connecticut. "Surveying the Seventies: Selections from the Permanent Collection of the Whitney Museum of American Art." February 12–March 31. Exhibition catalogue, text by Lisa Phillips.

Whitney Museum of American Art, New York. "Abstract Drawings, 1911–1981." May 5–July 11. Exhibition brochure, text by Paul Cummings.

The Art Institute of Chicago. "Seventy-fourth American Exhibition." June 12–August 1. Exhibition catalogue, Preface by A. James Speyer, text by Anne Rorimer.

Kassel, West Germany. "Documenta 7." June 19–September 29. Exhibition catalogue.

San Francisco Museum of Modern Art. "Twenty American Artists: Sculpture 1982." July 22–September 19. Exhibition catalogue, Foreword by Henry T. Hopkins, Introduction by George W. Neubert.



Fig. 125 The Israel Museum, Jerusalem,  
"Joel Shapiro," 1981.



Fig. 126 Whitney Museum of American  
Art, New York, "1981 Biennial Exhibi-  
tion." From left: Joel Shapiro, *Untitled*  
1980, *Untitled* 1980, Robert  
Moskowitz, *Big Picture* 1979-80.



Joel Shapiro in his studio, 1982.  
Photograph by Judy Linn.

Joel Shapiro was born in New York City  
in 1941 and studied at New York  
University (B.A., 1964; M.A., 1969).  
He lives in New York City.

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- Schjeldahl, Peter. "To Experience Art as It Is Evolving." *New York Times*, December 28, 1969.
- Wasserman, Emily. "Reviews." *Artforum*, 8 (September 1969), pp. 56-63.

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1970

- Pincus-Witten, Robert. "Reviews: New York." *Artforum*, 8 (May 1970), pp. 74-81.
- Ratchitt, Carter. "New York Letter." *Art International*, 14 (May 1970), pp. 76-86.
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1972

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1973

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1974

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# Works in the Exhibition

Dimensions are given first in inches, then in centimeters, height preceding width, preceding depth. Dimensions of works on paper refer to sheet size. Works in edition are noted: for example, 1/2 indicates that a work is number one in an edition of two. An asterisk accompanying a figure number indicates that the illustration is a different cast or a different material from the piece in the exhibition. A bullet indicates that the work is being exhibited only at the Whitney Museum of American Art.

## Sculpture

75 lbs., 1970 (Figs. 11, 54)  
Magnesium and lead  
 $4 \times 73\frac{1}{4} \times 8$  (10.2  $\times$  186.1  $\times$  20.3)  
Private collection

200 Blows, 1971 (Fig. 55)  
Copper, bronze, and zinc  
Three units: copper,  $\frac{1}{4} \times 9\frac{1}{4} \times 2\frac{1}{4}$  (0.6  $\times$  23.5  $\times$  5.7); bronze,  $\frac{3}{8} \times 8\frac{1}{8} \times 1\frac{3}{4}$  (1.0  $\times$  20.6  $\times$  4.4); zinc,  $\frac{3}{8} \times 8 \times 1\frac{1}{2}$  (1.0  $\times$  20.3  $\times$  3.8)  
Collection of James F. Duffy, Jr.

Untitled, 1971 (Figs. 14\*, 56\*)  
Marble  
 $6 \times 5\frac{1}{2} \times 5$  (15.2  $\times$  14.0  $\times$  12.7)  
Private collection

Untitled, 1971-73 (Fig. 58)  
Iron  
 $3\frac{1}{2} \times 22\frac{1}{2} \times 3$  (8.9  $\times$  57.2  $\times$  7.6)  
Collection of James F. Duffy, Jr.

Untitled, 1972 (Fig. 57)  
Bronze  
 $1\frac{3}{4} \times 3\frac{3}{4} \times 2\frac{3}{4}$  (4.4  $\times$  9.5  $\times$  7.0)  
Private collection

Untitled, 1973 (Fig. 60)  
Enamel on wood  
 $6\frac{1}{2} \times 6\frac{1}{2} \times 1\frac{1}{8}$  (16.5  $\times$  16.5  $\times$  2.9)  
Collection of Michael Goedhuis

•Untitled, 1973-74 (Fig. 61)  
Bronze  
 $4\frac{3}{4} \times 5\frac{5}{8} \times 3\frac{1}{4}$  (12.1  $\times$  13.5  $\times$  8.3)  
Collection of Mr. and Mrs. Richard Selle

Untitled, 1973-74 (Figs. 23\*, 59\*)  
Bronze  
 $3 \times 1\frac{1}{4} \times 1\frac{1}{4}$  (7.6  $\times$  3.2  $\times$  3.2)  
Australian National Gallery, Canberra

Untitled, 1973-74 (Figs. 19, 62)  
Iron on wood base  
 $3 \times 2\frac{5}{8} \times 27\frac{1}{8}$  (7.6  $\times$  6.7  $\times$  68.9); base,  $14\frac{3}{4} \times 5 \times 28\frac{1}{2}$  (37.5  $\times$  12.7  $\times$  72.4)  
Private collection

Untitled, 1973-74 (Figs. 22, 63)  
Iron  
 $5\frac{1}{2} \times 6\frac{5}{8} \times 5$  (14.0  $\times$  16.8  $\times$  12.7)  
Collection of Gustaf Douglas

Untitled, 1974 (Fig. 64\*)  
Bronze, edition 3/3  
 $13\frac{1}{2} \times 2\frac{1}{2} \times 27\frac{3}{4}$  (34.3  $\times$  6.4  $\times$  70.5)  
Collection of Dr. and Mrs. Edward Okun

Untitled, 1974 (Fig. 65)  
Bronze  
 $9\frac{1}{2} \times 14\frac{3}{4} \times 14\frac{5}{8}$  (24.1  $\times$  37.5  $\times$  37.1)  
Collection of Paolo Consolandi

Untitled, 1975 (Fig. 66)  
Iron  
 $7 \times 7\frac{1}{8} \times 7$  (17.8  $\times$  18.1  $\times$  17.8)  
Collection of Vera List

Untitled, 1975 (Fig. 68)  
Iron, edition 2/2  
 $3\frac{1}{2} \times 7\frac{1}{8} \times 7\frac{3}{4}$  (8.9  $\times$  18.1  $\times$  19.7)  
Private collection

Untitled, 1975-76 (Figs. 28, 69)  
Bronze on wood base, edition 1/2  
 $3\frac{1}{2} \times 28\frac{3}{4} \times 21\frac{1}{2}$  (8.9  $\times$  73.0  $\times$  54.6);  
base,  $17\frac{1}{2} \times 28\frac{3}{4} \times 21\frac{1}{2}$  (44.5  $\times$  73.0  $\times$  54.6)  
Whitney Museum of American Art,  
New York; Gift of Mrs. Oscar  
Kolin 76.22

*Chasm*, 1976 (Fig. 67)  
Iron, edition AP 3  
 $12 \times 6\frac{1}{4} \times 12$  (30.5  $\times$  15.9  $\times$  30.5)  
Private collection

•Untitled, 1976 (Fig. 70)  
Iron and plaster  
 $7\frac{3}{4} \times 17\frac{3}{4} \times 8\frac{5}{8}$  (19.7  $\times$  44.1  $\times$  21.9)  
Collection of Mr. and Mrs. Hugh J.  
Freund

Untitled, 1976-77 (Figs. 42, 71)  
Bronze  
 $4\frac{1}{2} \times 10\frac{1}{4} \times 5\frac{1}{2}$  (11.4  $\times$  25.7  $\times$  14.0)  
The Fort Worth Art Museum; Purchased  
in part with funds from the National  
Endowment for the Arts and in part with  
funds from the Benjamin J. Tillar Memo-  
rial Trust Fund

Untitled, 1976-77 (Figs. 39, 73)  
Oil on bronze  
 $9\frac{1}{2} \times 2\frac{1}{2} \times 5$  (24.8  $\times$  6.7  $\times$  12.7)  
Collection of Mr. and Mrs.  
Donald A. Petrie

•Untitled, 1976-77 (Figs. 40, 72)  
Bronze, edition 2/3  
 $13 \times 16\frac{1}{4} \times 2\frac{1}{4}$  (33.0  $\times$  41.0  $\times$  5.4)  
Private collection

Untitled, 1977 (Figs. 51, 74)  
Bronze, edition 2/3  
 $9\frac{1}{8} \times 32\frac{9}{16} \times 11\frac{1}{4}$  (25.2  $\times$  82.7  $\times$  29.8)  
Collection of Dr. and Mrs. Edward Okun

Untitled, 1978 (Fig. 75)  
Bronze, edition 1/3  
 $6\frac{11}{16} \times 23\frac{7}{16} \times 15\frac{3}{16}$  (17.0  $\times$  59.5  $\times$  38.6)  
La Jolla Museum of Contemporary Art,  
California

Untitled, 1978 (Fig. 78)  
Casein on wood  
 $9\frac{3}{8} \times 5\frac{1}{4} \times 2\frac{3}{8}$  (24.4  $\times$  13.0  $\times$  6.7)  
Collection of Mr. and Mrs. Paul Anka

Untitled, 1978 (Fig. 80)  
Casein on wood  
 $4\frac{1}{4} \times 6 \times 3\frac{1}{4}$  (10.8  $\times$  15.2  $\times$  8.3)  
Whitney Museum of American Art, New  
York; Purchase, with funds from Peggy  
and Richard Danziger 79.27

Untitled, 1978-79 (Fig. 76)  
Gouache on wood  
 $5\frac{1}{2} \times 5\frac{3}{4} \times 4\frac{7}{8}$  (13.0  $\times$  14.6  $\times$  12.4)  
Collection of Barry Lowen

Untitled, 1979 (Fig. 77)  
Gouache on wood  
 $6\frac{1}{2} \times 5\frac{1}{4} \times 3\frac{1}{4}$  (16.5  $\times$  13.7  $\times$  8.3)  
Private collection

Untitled, 1979 (Figs. 48, 79)  
Oil on wood  
 $9\frac{1}{2} \times 3 \times 7$  (24.1  $\times$  7.6  $\times$  17.8)  
Collection of the Grinstein Family

Untitled, 1979, cast 1982 (Fig. 88\*)  
Bronze  
 $8 \times 4 \times 3$  (20.3  $\times$  10.2  $\times$  7.6)  
Private collection

Untitled, 1979-80 (Fig. 81)  
Oil on wood  
 $9\frac{1}{4} \times 7\frac{1}{4} \times 3\frac{1}{16}$  (23.5  $\times$  19.7  $\times$  7.8)  
Collection of Martin Sklar

Untitled, 1980 (Figs. 31, 83)  
Bronze, edition AP 3  
 $12\frac{1}{8} \times 9\frac{7}{8} \times 11\frac{1}{16}$  (31.0  $\times$  25.1  $\times$  29.7)  
Private collection

Untitled, 1980 (Fig. 82)  
 Bronze, edition 1/3  
 $8\frac{5}{8} \times 12 \times 12\frac{1}{4}$  (21.9 × 30.5 × 31.1)  
 Private collection

Untitled, 1980 (Fig. 84)  
 Bronze, edition 2/3  
 $8\frac{5}{16} \times 13\frac{1}{2} \times 6\frac{1}{2}$  (21.1 × 34.3 × 16.5)  
 Collection of Laura Carpenter

Untitled, 1980 (Figs. 52, 89)  
 Bronze, edition AP/3  
 $6 \times 7\frac{3}{4} \times 16$  (15.2 × 19.7 × 40.6)  
 Private collection

•Untitled, 1980 (Figs. 53, 87)  
 Oil and casein on wood  
 $18\frac{1}{4} \times 16\frac{1}{2} \times 12\frac{1}{2}$  (46.4 × 41.9 × 31.8)  
 Private collection

Untitled, 1980, cast 1982 (Fig. 50)  
 Bronze  
 $11\frac{1}{2} \times 17\frac{1}{2} \times 10\frac{1}{8}$  (29.2 × 44.5 × 25.7)  
 Private collection

Untitled, 1980–81 (Fig. 91\*)  
 Bronze, edition 2/3  
 $52\frac{7}{8} \times 64 \times 45\frac{1}{2}$  (134.3 × 162.6 × 115.6)  
 Collection of Doris and Charles Saatchi

Untitled, 1980–81 (Fig. 86)  
 Oil and casein on wood  
 $20\frac{3}{8} \times 10 \times 5\frac{5}{8}$  (51.8 × 25.4 × 14.3)  
 Paula Cooper Gallery, New York

•Untitled, 1980–82 (Fig. 92)  
 Bronze  
 $25\frac{1}{2} \times 21\frac{1}{4} \times 18\frac{1}{4}$  (64.8 × 54.0 × 46.4)  
 Collection of Bud Bernstein

•Untitled, 1981 (Figs. 45, 93)  
 Bronze  
 $15\frac{1}{4} \times 15 \times 8\frac{1}{4}$  (38.7 × 38.1 × 21.0)  
 Private collection

Untitled, 1981 (Fig. 85)  
 Plaster  
 $15\frac{1}{2} \times 22\frac{3}{4} \times 15\frac{1}{2}$  (39.4 × 57.8 × 39.4)  
 Paula Cooper Gallery, New York

Untitled, 1982 (Figs. 49\*, 94\*)  
 Bronze  
 $48 \times 45 \times 52$  (121.9 × 114.3 × 132.1)  
 Collection of Mr. and Mrs. Michael Ovitz

Untitled, 1982 (Fig. 90\*)  
 Bronze  
 $73 \times 59 \times 43$  (185.4 × 149.9 × 109.2)  
 Private collection

## Drawings

Untitled, 1975 (Fig. 95)  
Charcoal on paper  
35 × 46 (88.9 × 116.8)  
Whitney Museum of American Art,  
New York; Wilfred P. and Rose Cohen  
Purchase Fund 81.16

Untitled, 1976 (Figs. 41, 96)  
Charcoal on paper  
35 × 46 (88.9 × 116.8)  
Private collection

Untitled, 1976 (Figs. 43, 97)  
Gouache and pencil on paper  
82 × 65½ (208.3 × 166.4)  
Paula Cooper Gallery, New York

Untitled, 1976 (Fig. 99)  
Charcoal on paper  
38 × 50 (96.5 × 127.0)  
Collection of Miami Johnson

Untitled, 1977 (Fig. 98)  
Chalk on paper  
50 × 76½ (127.0 × 193.7)  
Collection of Dr. and Mrs. Ira G. Wool

•Untitled, 1978 (Fig. 100)  
Charcoal on paper  
30 × 44½ (76.2 × 113.0)  
The Metropolitan Museum of Art,  
New York; Purchase, Friends of the De-  
partment Gifts and matching funds from  
the National Endowment for the Arts

Untitled, 1978-79 (Fig. 101)  
Chalk on paper  
22½ × 30 (56.5 × 76.2)  
Collection of Anna Shapiro

Untitled, 1979 (Fig. 105)  
Charcoal on paper  
22½ × 29½ (56.5 × 75.9)  
Collection of Agnes Saalfeld

Untitled, 1979 (Fig. 102)  
Gouache on paper  
18½ × 23 (46.0 × 58.4)  
Private collection

Untitled, 1979 (Fig. 104)  
Gouache and charcoal on paper  
17½ × 21 (44.5 × 53.3)  
Private collection

Untitled, 1979 (Fig. 103)  
Gouache and charcoal on paper  
17½ × 20½ (44.1 × 53.0)  
Collection of Blake Nevius

Untitled, 1979 (Fig. 106)  
Gouache on paper  
91½ × 72 (232.4 × 182.9)  
Paula Cooper Gallery, New York

•Untitled, 1981 (Fig. 107)  
Charcoal on paper  
32 × 40 (81.3 × 101.6)  
Philadelphia Museum of Art; Purchase,  
Hunt Manufacturing Company Arts Col-  
lection Program

Untitled, 1981 (Fig. 109)  
Gouache and charcoal on paper  
26½ × 31 (66.4 × 78.7)  
Collection of Mr. and Mrs. Paul Anka

•Untitled, 1981 (Fig. 110)  
Charcoal and chalk on paper  
31½ × 53 (80.3 × 134.6)  
Private collection

Untitled, 1981 (Fig. 108)  
Charcoal on paper  
26½ × 40½ (66.4 × 103.5)  
Collection of Sherry and William  
Fabrikant



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